

SPECTRUM 24

THE BEST IN CONTEMPORARY FANTASTIC ART



FEATURING OVER 300 ARTISTS, INCLUDING

KARLA ORTIZ

ALLEN WILLIAMS

DAN DOS SANTOS



SPECTRUM 24

THE BEST IN CONTEMPORARY FANTASTIC ART

EDITED BY JOHN FLESKES





David & Goliath Bot by Richard Anderson

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Artists, art directors and publishers interested in receiving entry information for the next *Spectrum* competition can visit spectrumfantasticart.com for details. Printable entry forms are available. "Call for Entries" posters (which contain complete rules, lists of fees and forms for participation) are mailed in October each year.

A special thank you to the University Business Park in Santa Cruz, California for providing space for the *Spectrum* judging event. Our appreciation goes out to Jeffrey Alan Love for providing the painted background swatches used on pages 6-9 and on the gold and silver award pages.

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SPECTRUM 24 CALL FOR ENTRIES POSTER BY JUSTIN GERARD



The Spectrum 24 jury
Photos by John Fleskes



SPECTRUM 24 JUDGING EVENT

The distinguished judges for *Spectrum 24* were Christian Alzmann, Laurie Lee Brom, Mark Newman, Victo Ngai and John Picacio. All are well known in the industry for their esteemed body of work and respective positions within the field. John Fleskes selected this jury based on a number of criteria, including their overwhelming passion for the Spectrum community, an open-mindedness toward a wide assortment of artworks and a reputation for working well among a team of their peers. They reviewed thousands of entries during a daylong event held on February 25, 2017, at the Flesk Publications offices in Santa Cruz, California.

Phase One of the day consisted of the judges voting anonymously on the works that each felt had achieved a high standard of excellence. Discussion among the five regarding individual entries was discouraged during this time. A majority vote consisting of three or more guaranteed the art for inclusion in *Spectrum 24*. Phase Two brought the jury together for a group discussion to determine the silver and gold awards in each of the eight categories.

If we are working for the Fantastic Art community, it is instrumental that we bring its members together when such important decisions are made. Nothing compares to, or can beat, what a jury can accomplish when unified and working together in person. That is why, year after year, those who serve on a *Spectrum* jury end up becoming lifelong friends.



"Concept for Luke Skywalker from *Star Wars: The Force Awakens*,"
courtesy of Disney Lucasfilm.

CHRISTIAN ALZMANN

After graduating from ArtCenter in Pasadena, California, Christian Alzmann joined Industrial Light & Magic's art department. Eighteen years later, he is still with ILM as a senior art director. He has worked on numerous film projects, including *A.I.*, *Men in Black 2*, *Pirates of the Caribbean*, *War of the Worlds*, *Indiana Jones and the Kingdom of the Crystal Skull*, *Transformers*, *Star Trek 2* and most recently *The Jungle Book*, *Star Wars: The Force Awakens*, *Rogue One* and *Valerian*.

As a visual storyteller, Christian also has illustrated book covers for science-fiction and fantasy novels. His clients include HarperCollins, Penguin Random House, IDG and Future Publishing. His personal work can be found in the book *Tales: The Art of Christian Alzmann* (Design Studio Press).

"Coming face to face with a mountain of awe-inspiring *Spectrum* submissions is simply humbling and inspiring."

Top, Left to right: Laurie Lee Brom, Mark Newman, John Picacio, Christian Alzmann and Victo Ngai at the *Spectrum 24* judging event.
Bottom: The *Spectrum 24* jury selecting the award nominations.



"Painting Crystal Gazer," done for the "Lush Life 2017" group show at the Hashimoto Contemporary Gallery in San Francisco, California.

LAURIE LEE BROM

Laurie Lee Brom grew up in the historical town of Charleston, South Carolina, where the local ghost stories and folk tales of the swampy Low County and rich Gullah culture stirred her imagination. She spent untold hours pursuing pixies and tree frogs in the hollow logs and pluff mud of her own backyard. Today, she still pursues magical fairy folk along with all manner of curious ghosts and odd characters in her enchanting portraits and paintings. Her ghostly yet beautiful subjects loom mysteriously out of the swampy darkness, draped in a twilight ambience. Surrounded by decorative botanical elements culled from the Old South, wearing vintage fashions and summoning spirits, they beckon the viewer with their secret stories.

Laurie Lee studied illustration at Parsons in New York, raised her kids and returned to making art. She shows her oil paintings at galleries around the country and won the *Spectrum* 22 silver award in the Institutional category for her painting "Bad Seed."



"Queen Gethsemoni" from Sideshow Collectibles' "Court of the Dead" line of sculpture. Photo by Cassie Fuertez.

MARK NEWMAN

Mark Newman has drawn and played with clay ever since he can remember. He graduated from the San Francisco Academy of Art University in 1986 with a degree in illustration. Mostly self-taught in sculpting, he started working freelance right out of school and has done sculpting and prototyping for collectibles companies such as Hallmark, Bowen designs, Department 56 and Lenox Inc., just to name a few. He was a lead sculptor on the collectibles line *Ebony Visions*. He also has done sculpting and character-design work for FX and videogame companies such as Tony McVey, Tippet Studios, DreamWorks and Electronic Arts. For the past six or seven years, he has been sculpting and doing character-design work at Sideshow Collectibles for various licensed projects—including DC, Marvel and *Star Wars* characters—as well as their own properties, like "Court of the Dead."

In addition, Mark created bronze sculptures for Stanford University, George Lucas and the Skywalker Ranch and others, as well as his own personal "fine art" bronze work. He has been working with Andrew Cawrise and Anatomy Tools as a guest instructor for their level-2 Anatomy Sculpting workshops. Mark has received a number of awards over the years, including the 1996 silver award in the Dimensional category for *Spectrum* 3; the 2005 gold award in sculpture for "Aphrodisia: The Art of the Female Form"; the 2010 gold award in the Dimensional category for *Spectrum* 17; and the 2010 Chesley Award in sculpture.

"I am so honored to have been chosen as part of the jury on this latest *Spectrum* book. It was truly a grand, inspirational and humbling experience. So much amazing artwork to go through really fuels the fire to keep on creating. It's a great feeling to be a part of this Fantastic Art community."



"Waiting on a Bright Moon"
Art for Tor.com

VICTO NGAI

Victo Ngai is a Los Angeles-based illustrator from Hong Kong. "Victo" is neither a boy nor a typo but a nickname derived from Victoria—a leftover from the British colonization of Hong Kong.

Ngai's work has appeared in books, newspapers, magazines, advertisements and animations. Among her many clients are *The New York Times*, *The New Yorker*, *The Wall Street Journal*, American Express, General Electric, Lufthansa, Johnnie Walker, Apple, IMAX, McDonald's and DreamWorks.

Ngai has been named in *Forbes'* 30 Under 30 (Art & Style) and has received numerous medals from the Society for News Design, the Society of Publications Designers, the Society of Illustrators in New York, *Communication Arts* and *Spectrum: The Best in Contemporary Fantastic Art*. She has been nominated for the Hugo Award as best professional artist, the Locus Award as best artist and the Chesley Award for best cover illustration.

"The judging experience has been a really fun one. There were many excellent pieces, so the selection process was not easy at all. According to John Fleskes, the judging for our year took the longest time and had the biggest debate for medal pieces. (We finished around midnight.) Although physically I was exhausted, mentally the process was very exciting. It's really interesting to see how each juror's unique background contributes to his/her opinions and decisions. There are things pointed out by others that I never would have noticed myself, and vice versa. I think I learned quite a bit from the other jurors through this experience."



"Invasion of the Body Snatchers," done in graphite and acrylic
for Simon & Schuster/Touchstone. Art director: Cherlynn Li

JOHN PICACIO

John Picacio is an award-winning book and product illustrator who has created artwork for Penguin Random House, Tor, HarperCollins, Scholastic, Simon & Schuster, Subterranean Press, Pyr, Baen Books, Dark Horse Comics and many more clients. He illustrated the best-selling "2012 George R.R. Martin/A Song of Ice and Fire Calendar." His body of work features major cover illustrations for books by Michael Moorcock, Harlan Ellison, Brenda Cooper, James Dashner, Frederik Pohl, Dan Simmons, Mark Chadbourne, Sheri S. Tepper, James Tiptree Jr., Lauren Beukes, and many, many more.

Winner of the 2012 and 2013 Hugo Awards for Best Professional Artist and a *Spectrum* alumnus, John also boasts eight Chesley Awards, two Locus Awards, two International Horror Guild Awards, the World Fantasy Award and the Inkpot Award. In 2012, he founded the creative imprint Lone Boy, where he launched his "Loteria Grande" card series, a bold contemporary reimagineering of the classic Mexican game of chance. He currently is writing and illustrating a Loteria book, and his works will be represented by Joanna Volpe of New Leaf Literary.

"A fact of life: No matter how many minutes you get with your *Spectrum* jury teammates, it's never enough. I was honored to serve on the jury with Christian, Victo, Laurie and Mark, and the discussions and deliberations shared in the final jurying rounds were some of the highlights of my year. I truly enjoyed our teamwork, and I'm proud of the excruciatingly tough choices we had to make together. To everyone who submitted to this year's annual, THANK YOU for making this book possible. Your work and your passion are beyond inspiring, and I'm grateful to John Fleskes and the Fenners for being the foundation of this incredible annual tradition that our art universe gets to build together."





Photo of Bill Sienkiewicz by and copyright © 2017 Greg Preston

BILL SIENKIEWICZ SPECTRUM GRAND MASTER

by **GEORGE PRATT**

Bill Sienkiewicz is a high-wire act, constantly taking chances and pushing beyond his own boundaries. The transparent, opaque, textural and emotional qualities of paint opened new areas of exploration for sequential storytelling as well, allowing Bill and others to sidestep the pat graphic symbology of comics to work with more-subtle effects and shades of visual meaning.

Illustration has long been considered the redheaded stepchild of art, and comics the redheaded stepchild of the redheaded stepchild. Comic books have always been the outlier. It took the Society of Illustrators years to acknowledge the validity of this powerful art form and its incredibly rich history.

The comics world is an eat-what-you-kill industry with long hours, exhausting work and fleeting acknowledgment. Why would so many toil for such a meager return? The simple answer: the power of narrative; the satisfaction in telling a story visually through sequential images; playing with time and space. And now here we are—buried in movies based on the comic stories that we've loved for years.

Even though I'm roughly Bill's age, I remember loving up on his Moon Knight comics when I was just heading off to art school in 1980. Comics were *persona non grata* in art school and were not even discussed. That didn't stop many of us from pursuing our love for them. Bill's work was familiar yet fresh and played with the visual tropes in inspiring ways. He entered the comics scene in disguise—stylistically working within the black-and-white linear confines of a fairly self-referential industry—then quickly honed his sequential storytelling chops on a slew of books and covers. You could tell that Bill was wrestling against the constraints of line while at the same

time using them to great advantage. Over time, his line moved away from traditional comic stylizations and became more vigorous, expressive and aggressive. He forced participation on the part of the viewer. Comics were ripe for this kind of sea change.

Jeff Jones, Bernie Wrightson, Mike Kaluta, Barry Windsor-Smith, Howard Chaykin, Craig Russell and a handful of others opened new creative pathways in the industry by drawing inspiration from the larger world of art and illustration. They pushed a more refined aesthetic and, in doing so, exerted a great influence on my generation.

The willingness of companies toward experimentation with painted work, coupled with new formats and higher-quality printing, was key to unlocking new directions. Bill took advantage of these opportunities, and it was exciting to watch him stretch his wings and test the limits of media and storytelling. Covers, posters and other wonderfully colorful and inventive work poured forth. His experimentations juxtaposing line with painted color, collage and mixed media, all in service to the story at hand, were breathtaking. He liberated himself through paint and color, which reinvigorated the industry.

If that wasn't enough, Bill also flourishes in the movie industry and in galleries, bringing his unique and powerful sensibilities to every endeavor. Another wonderful aspect of Bill's growth as an artist has been his growth as a human being. His passion and joy for art and life extends beyond just paint and lines on paper. His supportive nature and enthusiasm for the work of others makes Bill Sienkiewicz a guiding light—a beacon for exploration and sheer determination toward honest, emotional work.

Grand Master indeed.



"Revival," done in oil on panel for the "Cauldron" theme show at the Lovetts Gallery in Tulsa, Oklahoma, in October 2016

ALESSANDRA PISANO SPECTRUM RISING STAR

by COLIN AND KRISTINE POOLE

The *Spectrum Rising Star Award* shines the spotlight on an emerging talent who will be an influence and an inspiration in the Fantasy Art field for many years to come. These young artists are the torch-bearers of the future. Their vision, creativity and leadership will continue to shape the collective imagination of our world. From their minds and hands will come the iconic imagery of our next generations.

Each year's award goes to an artist who has produced pieces of exceptional skill, creativity and execution consistently in a body of work and who has a unique vision and a professional presence. Selecting from the many nominees provided each year by the Spectrum board is an incredibly difficult and challenging decision, because the bar is so high and the work being produced by this amazingly talented pool of emerging artists is so stellar.

This year's Spectrum Rising Star Award-winner is no exception, except that she is exceptional in every way. When we first came across Alessandra's work in person, we both were stopped in our tracks. Her mature color

palette, her combination of beauty and passion with dynamic storytelling, the sensitivity in her approach—her work drew us in again and again. When we saw her work again six months later, the significant strides forward made it immediately obvious that she has a ferocious work ethic and is extraordinarily dedicated to her art. While we also saw unique voices that were powerful, important and resonated deeply with us in the other nominees' work, this is Alessandra's year.

When she said in her acceptance speech that winning this award helped her to believe she'd made the right choice in becoming an artist, not a vet, all we could think was, "Us too, Alessandra. Us too."

The nominees for this year's Rising Star Award were chosen by John Fleskes, Colin and Kristine Poole, and Dan dos Santos. The ultimate winner, Alessandra Pisano, was selected by the Poole's, the Rising Star creators, and announced during the *Spectrum 24* awards ceremony held on April 22, 2017 at the Folly Theater in Kansas City, Missouri.



SPECTRUM 24 AWARDS

by J. ANTHONY KOSAR

Growing up through my creative career, I always looked to *Spectrum* as a source for inspiration and strived to reach for the quality of the art inside. I have been lucky enough to get juried into the book several times over the years and was honored to be one of judges for *Spectrum 21*. Until recently, that was one of the highest points of my career. Then I was asked to redesign and create the new awards for *Spectrum 24*. Being selected to create the awards that will be given to my favorite artists—people I have looked up to—feels like an award in itself and, to date, has become the achievement I am most proud of in my art career.

When John Fleskes asked me to redesign the awards based on one of my fine-art mask sculptures, "Aurelian," I knew I could not create just one character to represent the full spectrum of what *Spectrum* is. So, instead, I selected four characters to make up the one—each to personify the different themes of Fantasy Art. The four characters and themes I selected are a human for Mystical, a dragon for Magical, a faun for Mythical and a cyborg for Mechanical. Each theme is embossed on the back of its mask quadrant, and the four quadrants "explode" from one to another, floating yet still connected.

Each quadrant was designed to be somewhat symmetrical in overall shape yet with different characteristics and an exploration of many different textures—from skin to scales, fur to metal—and two differently textured horns. I also wanted the award to be feminine and beautiful yet strong, almost like a multi-faced goddess. The mask sculpture represents not only the diversity in themes of Fantasy Art but also the diversity within the community of fantasy artists. Every artist within this community inspires me.

With my background in makeup special effects, I am obsessed with creatures and characters and focus primarily on their faces. And, naturally, I have an affinity toward masks and everything they represent. Masks, like visual art, were one of the first forms of creative communication in the earliest days of primitive humanity—long before the written word—and have lasted through the centuries. Early cultures used masks to represent spirits and gods

in rituals and performances and even for strength in battle. As fantasy artists, we wear many disguises through the stories we paint on canvas or sculpt in clay. Our emotions add character to the subjects of our work. We pour ourselves and our vulnerability into our art, for it is the way we communicate with the world. Yet, just as if we were wearing a mask, many viewers will see our art before ever actually seeing or knowing the faces behind it—us.

When someone wears a mask, inhibitions fade and suddenly he can do things he wasn't able to do without it. Similarly, through our art, we become fearless and can speak to the world better through visual communication than we ever could directly as ourselves. When someone wears a mask, he can become not just anyone but anything. Similarly, through our art, we become our creations—the heroes and legends, the creatures, the villains, the gods and goddesses, the warriors and any other characters—and suddenly we're on an adventure beyond anything this reality can allow. Through art, anything is possible.

Knowing how much it meant to me to create this award—that it would be going to the *Spectrum* elite, friends and colleagues I look up to and admire—I put as much of myself into it as possible and took the time to make every aspect of the sculpture a work of art in itself. This project was personal to me, not just another job. Each segment of the mask was done in cold-cast metal to give the look, feel and weight of real metal yet the flexibility needed for replication and finishing. The bases were created by my father, Joseph Kosar, who works alongside me in my studio and who makes the bases for all of my personal sculptures. After I sculpted the mask and my dad created the base for the awards, all production and assembly was done by my talented team at Kosart Studios.

I sincerely want to thank John, Arnie and Cathy for the tremendous opportunity to create a piece of art to represent the community I love the most and for the artists I admire the most. And thank you, *Spectrum*, for letting my artwork represent you.

[illegible]



YEAR IN REVIEW

by JOHN FLESKES

On the evening of April 22, 2017, Bob Self was presenting the silver award in the Unpublished category during the *Spectrum* 24 awards ceremony. He opened the envelope and read Jeffrey Alan Love's name aloud. In a state of shock, Love found his way onto the stage and was handed his award. He stepped up to the podium, his body shaking with emotion, and began his unplanned acceptance speech.

"*Spectrum* has always been the North Star, guiding me to where I wished to go," said Love. "It means so much to me to be up here and to have the support of the community that I've had and to be part of this lineage of so many wonderful people throughout the years who have inspired me to live my dreams. And that it is possible to make a living at it and to partake in the conversation that we are all having together through this community of what our art can be, what it can say, what it can mean to other people—and what it can mean to my son and the children out there and the young people who are looking at the book and realizing that their dreams can become a reality too."

He was then escorted backstage and guided to a chair where he could sit as he broke down in tears. Before Love, Bill Carman also gave a rousing and authentic speech. And there were other award recipients, such as Galen Dara and Karla Ortiz, all of whom filled the venue with tender and heartfelt unscripted speeches. Bill Sienkiewicz had the audience howling with laughter when he accepted his Grand Master Award. The surprise seen on Alessandra Pisano's face as she made it onstage to receive her Rising Star Award will long remain in the minds of all who were present. Approximately 600 people were in attendance at the Folly Theater in Kansas City, Missouri, during the nearly two-hour presentation that evening.

The awards ceremony featured an eclectic mix of presenters. After my opening comments, they were (in order of appearance) J. Anthony Kosar, Colin and Kristine Poole, Dan dos Santos, Lauren Panepinto, Richard and Wendy Pini, Terryl Whitlatch, Arnie and Cathy Fenner, J.A.W. Cooper, James Gurney, John Picacio, the aforementioned Bob Self, John English and George Pratt. The stand-up comic, Maeret Lemons was master of ceremonies for the evening. She greatly enhanced the ceremony, as did the dance troupe Voler: Thieves of Flight. For *Spectrum* 24, the award recipients for the eight categories

and the Grand Master all received a newly designed award by J. Anthony Kosar. The Rising Star Award was an original bronze made by Colin and Kristine Poole. The award ceremony ran in conjunction with the "Spectrum Fantastic Art Live" (SFAL) event, which was held at the Kansas City Convention Center on April 21-23, 2017.

During the three days that made up SFAL and the awards ceremony, my favorite thing about *Spectrum* was reinforced. It's the Fantastic Art community. This book represents much of the best artwork produced in 2016, yet it also represents the unity, the relationships and the beating heart that makes *Spectrum* what it is: the artists. In a year rife with insults that were magnified by one of the ugliest presidential races in American history, these artists managed to show us a better way. Something special about our community is how the artists band together to unequivocally help one another. Head to SFAL or any other event where artists gather, or register for IMC (artimc.org), and you can experience this firsthand.

Looking back at 2016, it can be labeled as a year of division. Viewing the ongoing and very public discord between the presidential nominees, there were many who felt the unease stemming from uncertainty. Fear cast its ugly presence in those who have long felt a part of the minority. Just as they had begun to feel that some progress was being made for a better future for everyone—regardless of their backgrounds or beliefs, regardless of where they came from or the color of their skin or their gender—a sudden political shift threw a wall in front of the efforts to bring more inclusion and acceptance into our society. The political climate proved hurtful to scores of people who are desperate for the simple pleasures that can come from being accepted as they are.

The response to the election results was immediate and loud. Not since the turbulent Sixties have young people felt the need to stand up and make their voices heard as much as during the last two months of 2016. They would not tolerate intolerance. They would not sit quietly and allow discrimination and ignorance to shape the future. In one moment, our youth became our future leaders.

While we encourage those voices, it should be noted that *Spectrum* has been setting the tone for being all-inclusive and welcoming to everyone for the last twenty-four years. Within our

Above, from left to right: *Spectrum* 24 award recipients. Karla Ortiz, Bill Carman, Ed Binkley, Bill Sienkiewicz, Jeremy Wilson, Jeffrey Alan Love, Edward Kinsella III, Alessandra Pisano, Galen Dara, and Brom. Right: Allen Williams sketching during SFAL. Photographs by and copyright © 2017 David Palumbo.



A variation on Iain McCaig's cover art for this book originally was commissioned by Wizards of the Coast art director Cynthia Sheppard for a "Magic: The Gathering" card (see page 132). McCaig began by sending this sketch for approval before digitally painting the final art. Upon seeing the piece once it was submitted to *Spectrum 24*, John Fleskes asked McCaig if he could expand the art at top and bottom to fit the format for the cover of this volume. Fortunately for us, he heartily agreed. "This card and cover came on the heels of working on the live-action film *The Jungle Book*," says McCaig. "It was fun to be drawing Shere Kahn-like tigers again." A special thanks to Wizards of the Coast, Cynthia Sheppard and Iain McCaig for their assistance in providing permission and the art for this beautiful cover.



The *Spectrum 23* book-signing event was held at Gallery Nucleus (gallerynucleus.com) in Alhambra, California, on December 3, 2016. Twenty-four of the artists featured in the book attended the event and are shown here. Top row, from left to right: Craig Elliott, Shane Stover, Erik Ly, Fred Jordan, Esben Rasmussen, William Stout, Julia Blattman, Alina Chau, Richard Pini, Wendy Pini, Tooba Rezaei, Chris Ayers and Bruce D. Mitchell, along with the Spectrum/Flesk Publications event crew Kathy Chu, Monica Carson and John Fleskes. Bottom row, from left to right: Brian Haberlin, Iain McCaig, Geirrod Van Dyke, Chuck Grieb, Victor Maury, Tuna Bora, J.A.W. Cooper, Waiji Choo, Vin Teng, Brynn Metheney, and Joe Sanabria. Gallery Nucleus will host the *Spectrum 24* book signing in November 2017.

pages you can find an eclectic mix of artists of all ages who represent a rich diversity from all over the world. This is the core of *Spectrum*. Its motto of inclusion will always remain constant: There is no one to tell you that you don't belong; the doors have no locks on them (in fact they can't close); there are no elite parties to form an inclusive club; and no one has the power to alienate any demographic. All are welcome at all times, no matter what. We will fight hard to make sure that no walls are built here at *Spectrum*.

As noted earlier, *Spectrum* features eight categories of excellence. Events, artists, product releases and additional commentary are provided in the following detailed summaries.

ADVERTISING

The Advertising category contains artwork that was done for newspapers, magazines, film posters, television, DVDs and other packaging, such as brochures for promotional purposes.

The outstanding work of Bayard Wu highlights this year's first gold award with his beautifully composed work "Hunting." Greg Ruth, who previously served as a jury member for *Spectrum 22*, was recognized for his dynamic graphite drawing "Daredevil," which was completed as a screen print and released by Mondo. The remaining nominations for this category include "Hell," by Kellan Jett; "Carnival of Souls," by Edward Kinsella III; and "The Savages," by Bill Mayer.

Exceptional works of note completed throughout 2016 include Alessandra Pisano's stunning painting "Lupa," which was done for the Celtic band Cu Dubh and contributed to her being recognized as the Rising Star for this year. Paul Sullivan, one of the premier art directors and visual development artists today, lent his hand to make *The Book of Life 2* movie poster, to our overwhelming pleasure. Yuko Shimizu continues to astound with her "National Book Festival" artwork for the Library of Congress and her exceptional series of images completed for New York's School of Visual Arts subway advertisements. Anita Kunz created a pair of acrylic pieces that were made to look like magazine covers and were used as ads in *The New Yorker* for the new TV series *Graves*. Julie Bell, one of the most revered artists working today, was enlisted by the rock star Meat Loaf to complete a painting titled "Crossroads: Meat Loaf." Chris Rahn, who does stunning imagery for Dungeons & Dragons/Wizards of the Coast, continued to thrill audiences with his latest pieces for the company. Rahn's "Fire Giant: At the Forge," "Kleef Hill Giant" and "Assault of the Giants" were all exceptionally art-directed by Wizards of the Coast's Shauna Narciso. Cory Godbey, Dan dos Santos and Ki "Gawki" Kline also are worth mentioning for their fine works done in this category.

BOOKS

The Book category features art that was featured in a book or on its cover.

The reports from the Association of American Publisher's, news articles from *Publishers Weekly*, and State of the State report from *Spectrum's* book trade distributor Publisher's Group West show a drop in sales for print and ebook sales in 2016 for many publishers. Barnes & Noble faced challenges through changing upper management yet is investing in new concept locations with a restaurant included in an attempt to make the store a destination rather than simply a retail store. Businesses such as Amazon (who is increasing their experimental retail footprint) fared better, while independent stores reported increases or even sales. While publisher sales appear to be down, the overall distributor, and for many book stores, the sales are steady.

Furthermore, the *Publishers Weekly* Publishing Industry Salary Survey released in 2016 shows that the racial makeup of publishing is 88% white/Caucasian showing an almost non-existent growth in diversity within the field. The disparity of the pay between women

and men is shocking, as the report sites examples of how men receive far greater pay in the industry, despite women making up greater numbers in the work force. A few cited examples include the breakdown between all jobs in publishing by gender being reported as 74% women to 26% men. The survey further shows that men make on average of \$96,000 while women receive \$61,000. The higher salary for men is explained as being a result of men being in greater numbers in management positions.

The topic of the lack of diversity in publishing has flooded social media and the news over these last few years. Yet, despite the growing public awareness, the publishers working to increase the diversity in its new releases, there has been little change so far. My hope is that the publishers continue to strive for diversity, rather than treating it like an experiment that will become abandoned if sales do not justify it. Increased diversity and equal pay is worth pursuing, its needed for the health of our industry—and it's the right thing to do.

Despite what is happening in the industry, artists give us their very best as we continue to see some of the best contemporary art that we have ever seen.

The *Spectrum* gold award went to Brom for his striking painting "Lamia" that was included in his latest novel *The Lost Gods: A Novel* (Harper Voyager). Edward Kinsella III was awarded the silver award for his ink and gouache illustration "Danneee" which can be found in the recent release of *The Shining* (Folio Society). "Red Tide" by Richard Anderson, "On the Wheel" by Tommy Arnold, and "Tamiel" by Goñi Montes received the well-deserved nominations by the jury for their exceptional contributions to the year. All five artists mentioned here are current leaders in the industry.

Animation and Film Books

A sample of premium books that highlight the artists working on some of the most popular movies in 2016 include *The Art of Finding Dory* (Chronicle Books); *The Art of Ice Age* (Titan Books); *The Art of the Iron Giant* (Insight Editions), which took approximately 17 years to arrive, but it was well worth the wait. Continuing on, *The Art of the Jungle Book* (Insight Editions) features the uncredited concept artists and visual consultants that include Christian Alzmann, Vance Kovacs, Iain McCaig, Justin Sweet, and Claire Wendling. Head of Story was storyboard veteran David Lowery (we're still hoping that Disney and Marvel can credit the artists in the books better, like what is seen in the Pixar film books); *The Art of Moana* (Chronicle Books) is a gorgeous collection with art by Manu Arenas, Lisa Keene, and many more; *The Art of Rogue One: A Star Wars Story* (Abrams) is chock full of art by such luminaries as Christian Alzmann, David Chiang, Karla Ortiz, and many more; *The Art of Zootopia* (Chronicle Books) showcasing the art of David Goetz, Cory Loftis, Nick Orsi, and dozens of others; *Batman v Superman: Dawn of Justice: The Art of the Film* (Titan Books); *Marvel's Captain America: Civil War: The Art of the Movie* (Marvel); *Marvel's Doctor Strange: The Art of the Movie* (Marvel) which allows us to mention Karla Ortiz again.

Fantasy, Book Covers, and Individual Artist's Books

Starting off with some of the year's best art and illustrated books we have *Beauty and the Beast* illustrated by Kinuko Y. Craft who is a legendary artist and *Spectrum* Grand Master (HarperCollins); the illustrated book *Copper Gauntlet* (Magisterium, Book 2) featuring Scott Fischer (Scholastic); the novel *Dead Heat* with cover painting by Dan dos Santos (Ace); *Dinosaurs: A Coloring Book* by William Stout (Insight Editions); *Framed Perspective Vol. 2: Technical Drawing for Shadows, Volume, and Characters* by Marcos Mateu-Mestre (Design Studio Press); *Grim Death and the Electrocuted Criminal*, a novel with cover and interior illustrations by Mike Mignola (St. Martin's Press); *Hunters of Chaos* and *The Circle of Lies* pair of novels with jacket



Artwork found within the self-published book *The Art of Julia Blattman*. Since January 2016, Blattman has been a concept artist at Disney Interactive, where she assists in designing characters and backgrounds for mobile games

art by the first Spectrum Rising Star recipient and outstanding artist Wylie Beckert (Aladdin); and *Jasmine Becket-Griffith Coloring Book: A Fantasy Art Adventure* (Llewellyn Publications).

Another Spectrum Grand Master who continues to be highly active in the field released his latest book, *Lost Gods: A Novel* which is written and illustrated with paintings by Brom, (Harper Voyager). Continuing on with more excellent titles, *Magika: The Art of Melanie Delon* (SQP); *Notes from the Shadowed City* by Jeffrey Alan Love (Flesk Publications); *Object 15* by Killian Eng (Avery Hill Publishing); *Pop Painting: Inspiration and Techniques from the Pop Surrealism Art Phenomenon* by Camilla d'Errico (Watson-Guptill); *Rebel Genius* novel, with cover art by Nico Delort (Roaring Brook Press); a magnificent oversized all-inclusive set of two hardcover books in slipcase, *Star Wars Art: Ralph McQuarrie* (Harry N. Abrams); *The Art of Jock* by Will Dennis (Insight Editions); *The Singing Bones: Inspired by Grimm's Fairy Tales* by Shaun Tan (Arthur A. Levine Books); *Things from the Flood* by Simon Stålenhag (Design Studio Press); *Voyage of Basilisk: A Memoir* novel, with cover art by Todd Lockwood (Tor Books); *Walking Through the Landscape of Faerie* by Charles Vess (Faerie Magazine); and *Yoshitaka Amano: Illustrations* (Viz Media).

Some of the best book covers on novels were published by Orbit. Examples include *Babylon's Ashes* with cover by Daniel Dociu, *Dragon Lords* with cover by Karl Simon, *Fireborn* with cover by Tommy Arnold, *Lazarus War* with cover by Ioan Dumitrescu, and *Sharp Ends* with cover by Greg Ruth. Additional books of note that were self-published include *The Art of Julia Blattman*; *Fairy Tales and Folklore* sketchbook by Annie Stegg Gerard; and *The Gryphon Hunters and Other Adventures* sketchbook by Justin Gerard.

Supporters to the following successful Kickstarter campaigns gave us five beautiful new art books that include *Carbon 2* by Mark Schultz (Flesk Publications); *Descants & Cadences: The Art of Stephanie Law* (self-published); *Elfquest: The Art of the Story* by Wendy and Richard Pini (Flesk Publications); *Fathoms: The Art of Michael Manomivibul* (self-published); and the highly successful *The Art of Loish: A Look Behind the Scenes* by Lois van Baarle (3DTotol Publishing).

Gaming: RPG and Videogame Books

The art of gaming continues to thrive. Some of the top collections for the year include *The Art of Deus Ex Universe* (Titan Books); *The Art of Gears of War 4* (Dark Horse Books); *The Art of Magic: The Gathering—Kaladesh* and *The Art of Magic: The Gathering—Zendikar* (Perfect Square); *The Art of Titanfall 2* (Titan Books); *Dungeonology* (Candlewick); *Pathfinder Roleplaying Game: Villain Codex* (Paizo); and *Volo's Guide to Monsters* (Wizards of the Coast).

COMICS

The Comics category represents covers and interior pages for adult and children's comic books and graphic novels. Jeremy Wilson's cover for *Chimera Brigade #5* earned the gold award. Dave McKean, one of the most indisputably gifted artists of the last thirty years, took the silver award for *Black Dog: The Dreams of Paul Nash*. The remaining nominations went to a trio of artists who have been producing outstanding work. They include Arthur Adams for the cover of *Guardians of the Galaxy #19*; Nic Klein for his interior art in *Drifter #13*; and David Palumbo for "Swallowed Whole," published as the cover of *Aliens: Life and Death #1*.

There probably has never been a time when comics were hipper than today. Even if you are not a comics buyer, their influence is reaching out to a massive mainstream audience. Superhero films based on comic-book characters are proven blockbusters at the box office. On television, the DC characters Supergirl, The Flash and Green Arrow have their own shows on The CW channel. And several shows from the Marvel universe—including *Daredevil*, and

Jessica Jones—can be streamed on Netflix. Comic-Cons are filled with cosplay and fans seeking out their favorite artists. And people are eating up all things superhero-related, whether it be prints, books, pillowcases... you name it! The benefit for the artists is the extra work available in the industry to help feed the appetites of the masses. It's undoubtedly an excellent time to be a fan or an artist in the comics industry.

The number of books giving comics artists and their genre premium treatment continues to grow, with many noteworthy graphic novels and comics-related collections. One commendable book from 2016 was *More Heroes of the Comics: Portraits of the Legends of Comic Books* (Fantagraphics), featuring 75 portraits by Drew Friedman. Archie Comics rebooted its *Betty & Veronica* franchise with a new series boasting sumptuous art by Adam Hughes. The company also released a new *Josie and the Pussycats #1* with a cover by the highly popular J. Scott Campbell.

DC Comics utilized superstar John Romita Jr. to great success by assigning him to produce 26 variant covers for its comic books in April 2016. *Harley Quinn #1*, with a cover by Amanda Conner and interior art by Chad Hardin, was released as the popularity for the character reached an all-new high thanks to the success of the film *Suicide Squad*. Jim Lee helped to raise the fever among fans of the film by taking on the art duties for DC's newly released comics series with *Suicide Squad #1*. Meanwhile, Frank Cho became a DC cover artist with work on *Harley Quinn* and *Wonder Woman*. And *The Art of DC Comics Bombshells* shows how designers took the company's incredibly popular heroine statues and reimagined them as World War II-era pinups.

Archaia released *Jim Henson's Labyrinth Tales* with a story and art by Cory Godbey, a regular favorite within the pages of *Spectrum*. Another fan favorite, Frank Cho, took the leap into creator-owned projects by writing and drawing *Skybourne* (Boom!). Image Comics, perhaps the premier publisher for creator-owned projects, continued to release standout titles such as *Harrow County*, with art by Tyler Crook; *Monstress*, with art by Sana Takeda; *Outcast*, with art by Paul Azaceta; *Low*, with art by Greg Tocchini; *Paper Girls*, with art by Cliff Chiang; *Saga*, with art by Fiona Staples; and *The Walking Dead*, with art by Charlie Adlard. Dark Horse published *Elfquest: The Final Quest*, by Wendy Pini. This publisher also worked closely with Moebius Production in France to release *Moebius Library: The World of Edena*. Meanwhile, *Fantasy Sports 2: The Bandit of Barbel Bay* (Nobrow Press), featured delightful art by Sam Bosma.

Marvel Comics' pantheon of artists also is impressive. The *Guardians of the Galaxy* series received the all-star treatment with covers by Arthur Adams. J. Scott Campbell is a longtime favorite whose work graced many Marvel covers, including a Midtown Comics-store exclusive for the new series *Invincible Iron Man #1*. Olivier Coipel (the best contemporary Thor artist, in my opinion) drew *The Unworthy Thor*. Two other stunning titles were *Empress*, with art by Stuart Immonen, and *Uncanny Inhumans*, with art by Steve McNiven. Humberto Ramos released a collection of his covers, titled *Humberto Ramos Presents My Marvels*. And Marvel's entire *Star Wars* comics line features terrific art. Just one example is *Star Wars: Poe Dameron*, with art by Phil Noto.

CONCEPT ART

The Concept Art category includes work created predominately for the film and video-game industries. These artists define the look and feel of two of the largest revenue-generating industries in the arts.

The *Spectrum* gold award in this category went to a well-deserving artist who has been creating phenomenal work for years: Sean Andrew Murray, for "Court of the Dead: Voxingard," which was done for Sideshow Collectibles. The recipient of the silver award is



Exhibit catalog for Rebecca Léveillé-Guay's solo show, which opened on March 26, 2016, at the Cory Helford Gallery in Los Angeles. Léveillé-Guay, who offers valuable insight as a member of the Spectrum advisory board, has transitioned from an illustrator into a gallery artist in recent years. She has embraced her new direction by expressing herself without limits, to our delight.

Iain McCaig, a verifiable rock star of the industry, whose "King Ape Minion" was done for the live-action Disney film *The Jungle Book*. Additional works that were recognized with nominations include "Secret of Seda," by Te Hu; "Hall of the Storm Giants," by Tyler Jacobson for *Dungeons & Dragons/Wizards of the Coast*; and "Fortress Africa," by Ronan Le Fur, a.k.a. Dofresh.

Video-game revenues in 2016 reportedly jumped to \$91 billion from \$74 billion the previous year. Virtual-reality headsets became commercially available for the first time, opening the doors for more work for artists as they design and build these new worlds.

Of the ten top-grossing films of 2016, all were heavily dependent on artists for their success. Three genres dominated at the box office: superhero, animation and the fantasy films. In order of success, the top ten were *Captain America: Civil War*, *Rogue One: A Star Wars Story*, *Finding Dory*, *Zootopia*, *The Jungle Book*, *The Secret Life of Pets*, *Batman v Superman: Dawn of Justice*, *Fantastic Beasts and Where To Find Them*, *Deadpool* and *Suicide Squad*. All have "Making of" art books that showcase thousands of pieces generated for these films.

Despite the popularity of films and video games, the artists working in these genres are not nearly as well known as their counterparts in our Comics and Book categories. This is due to the production companies' nondisclosure agreements and the strict confidentiality necessary to protect their multimillion-dollar films and video games, which are kept tightly under wraps. If the art was more readily available for viewing, a whole new group of exceptional artists would become instantly recognizable to the public. While this category has been historically light in *Spectrum* due to the limitations noted above,

we are grateful to those companies who provided us with permission and to the individuals who made the art for this glimpse into the world of concept art that we can share in this volume.

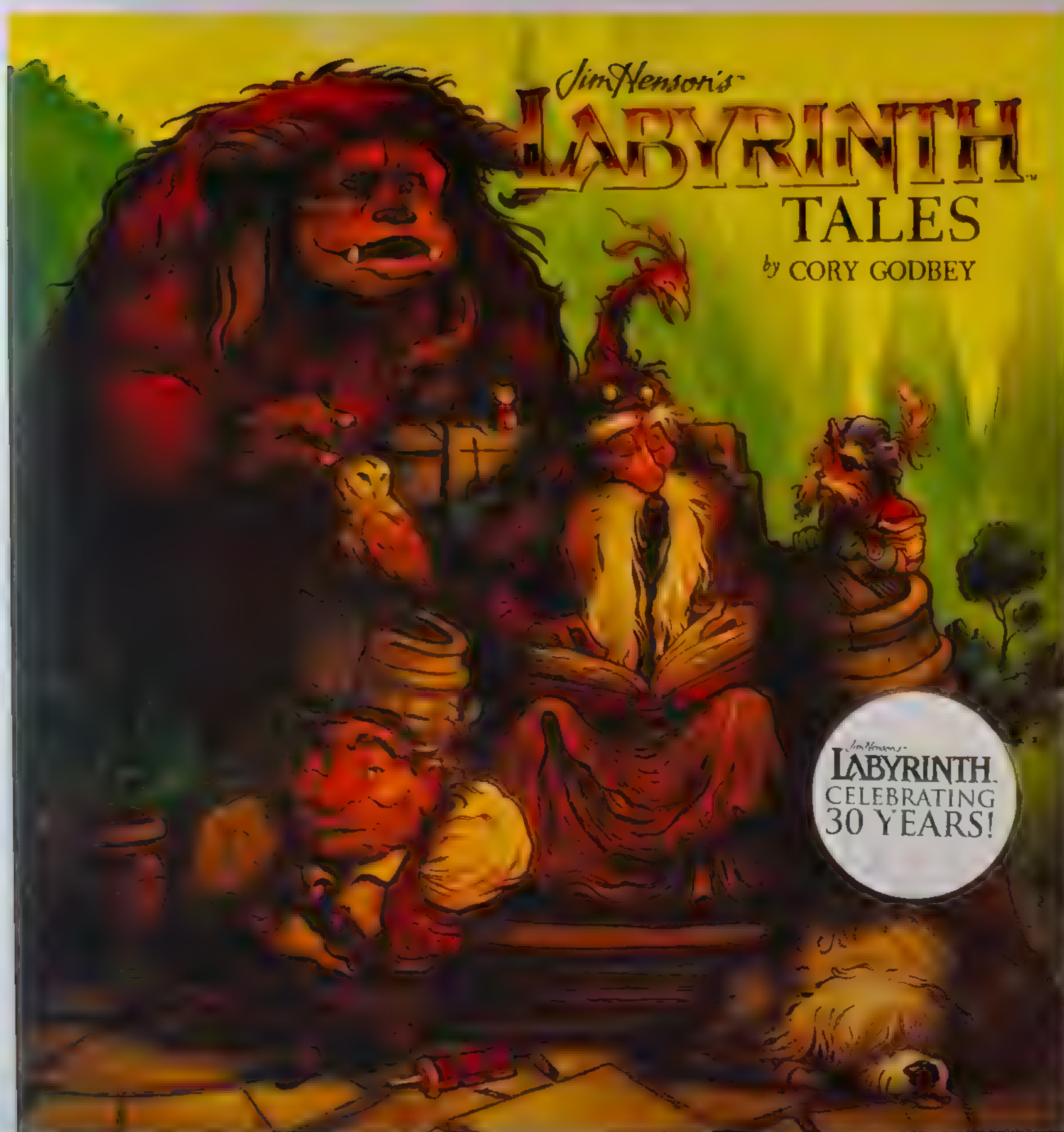
DIMENSIONAL

The Dimensional category includes sculptures for model kits, collectibles and fine art.

Jesse Thompson is one of those all-around artists who paints, sculpts and teaches. His dedication to his unique and compelling sculptures secured his gold award for "Dress-Up Frog Legs." Akihito—CEO of the Shiniseya fine-arts studio in Japan and a special-effects makeup artist—is the recipient of the silver award for his extraordinary sculpture titled "Nephila." The other sculptures that garnered special nomination consideration from the judges include "Oglavaeil the Executioner," by Amilcar Fong; "The Corruption of Father O'Malley," by Dug Stanat; and "Yevabog," by Virginie Ropars.

The fine-art sculptors Colin and Kristine Poole created a new series of bronzes, including "Dancing Faun" and "Oneira: Muse of Dreams." Perennial favorite Forest Rogers sculpted several lavish works, among them "Morrigan: Badb Catha (Battle Crow)" and "Faun for the Sea of Trees II." Dan Chudzinski's "Screech" and "Mandrake" continue to highlight his motto—that his sculptures are "for those who seek the unusual, the curious or the intriguing."

How many nominations has Dug Stanat received without receiving a *Spectrum* award? Unfortunately, "not enough yet" may be the answer. In addition to "The Corruption of Father O'Malley," noted above, his sculptures "Beast," "Muscle" and "The Dirty Blade of Throulle" are terrific and worth investigating on his website. One of



Left: *Jim Henson's Labyrinth Tales* (Archaia), a hardcover children's book, features a new story with art by Cory Godbey. Right: *Paper Girls* (Image), an ongoing comic series with art by Cliff Chiang, has continually received accolades since its initial release in large part due to Chiang's contributions.

those all-around artists who can make anything is Jessica Dalva, a previous *Spectrum*-award nominee, whose "Anxiety" and "First Light" pieces are both haunting and delightful to view. Virginie Ropars' one-of-a-kind creations also are mesmerizing to see. As such, she deserves an additional mention to prod people along to view her latest works online, including the spider goddess "Yevabog."

A staggering number of statues, busts and figures were introduced in 2016. To highlight one company in particular, DC Collectibles continued its black-and-white series featuring Batman sculptures by top creators in the field. Its other notable releases included "DC Comics Cover Girls: Black Canary," designed by Stanley Lau and sculpted by Jack Matthews; "DC Comics Super Heroes: Wonder Woman Bust," designed by Jim Lee and sculpted by Alejandro Pereira; and "Wonder Woman: The Art of War," designed by Amanda Connor and sculpted by Karen Palinko. The DC Comics Designer Series launched a set of action figures designed by Darwyn Cooke, including Batman, Supergirl, Harley Quinn and Adam Strange. Terry Dodson was also the focus of a Designer Series set, with the release of the Teen Titans' Cyborg, Starfire, Raven and Beast Boy action figures.

Sideshow Collectibles continued its line of top-tier sculptures highlighting the worlds of DC, Marvel and *Star Wars*. But it was the addition of Sideshow's own new property, "Court of the Dead," that allowed sculptors such as Amilcar Fong, Nathan Mansfield, Mark Newman, Alfred Paredes and Pablo Viggiano—to name just a few—to thrive with a newfound creativity.

EDITORIAL

The Editorial category represents art done primarily for magazines

or newspapers.

The gold award went to Tim O'Brien for "Beyoncé 'Lemonade'" which was completed for *Entertainment Weekly*. O'Brien's works have earned both accolades and controversy as he brings disconcerting topics to our attention. His impressive lack of self-censorship benefits the art world by challenging the public's beliefs and views. Galen Dara's "Seven Salt Tears," done for *Lightspeed Magazine*, received the silver award. Dara's work has long been highlighted in the pages of *Spectrum*, and we are delighted to see the jury provide her first *Spectrum* award. The three other artists nominated for their distinguished works include Clint Cearley for the digital artwork "Broken Concentration," done for *Wizards of the Coast* under the art direction of Jeremy Jarvis; previous multiple *Spectrum* award-winner Tran Nguyen for her luscious piece "La Beauté Sans Vertu"; and Armando Veve for "War Music," which was drawn and digitally colored for *The New York Times*.

There was no shortage of support from the magazine industry when it came to commissioning art to illustrate its pages. *ImagineFX* continued to highlight artists through special features, process and demonstration articles, and industry product reviews. Among them was Alix Branwyn, who provided a series of works for the magazine. Tommy Arnold's cover for *ImagineFX* #143 is especially spectacular. Chris Buzelli continued to produce celebrated art for magazines such as *Rolling Stone* and *Chief Investment Officer*. Art-director Soojin Buzelli enlisted Jeffrey Alan Love to contribute "Fierce Competition" for use in *Chief Investment Officer*. Edward Kinsella III's "Ordinary Monsters," for *The New Republic*, illustrates why he will be a force in the illustration world for years to come.



Left: *Descants & Cadences: The Art of Stephanie Law* gained support through a Kickstarter campaign run by the artist. The 132-page book features dozens of Law's watercolors. Right: *A Fairy Friend* (Henry Holt and Company), illustrated by Claire Keane, is a joyful children's book. Keane worked at Disney Feature Animation for ten years, producing designs for *Tangled*, *Frozen*, *Enchanted* and other films before leaving in 2013 to tell her own stories through words and pictures.

Silver medal-winner Galen Dara deserves mention again for her stellar art, such as "Iron Aria" in *Fireside Magazine* and "Houdini" for Fantasy Flight Games. Goñi Montes is seriously kicking butt, as his work could be seen sprinkled across *Lightspeed Magazine*, *Rolling Stone* and seen in Wizards of the Coast products. James Gurney's "Volaticotherium With Insect" could be found in *Scientific American*, while his "Anchiornis in Flight" and other works were reproduced for the National Wildlife Federation. Jon Foster also contributed to *Scientific American* with his "Genealogy of Myth." Bill Mayer's art, including "Return of the Great American Jaguar," could be seen in *Smithsonian Magazine*. And Yuko Shimizu, who is worth bringing up again and again because she is just that good, provided "Women Carrying Water" for the Deloitte University Press.

Other publications worth picking up for their support of the fantasy and surreal genres are *Fantasy & Science-Fiction*, *Hi-Fructose*, *Juxtapoz* and *Illustrators Quarterly*.

INSTITUTIONAL

The Institutional category is a potpourri of images produced for announcements, annual reports, calendars, greeting cards, prints, portfolios, posters, plates, website graphics, collectibles, promotional directories, self-promotion mailers and any other professionally printed works not obviously covered by other categories. Because of its variety, this is the largest professional section in *Spectrum* and covers the widest range of published material.

Already a multiple *Spectrum* award recipient, Bill Carman added another gold to his mantle with "Ms. Hatter and a Smile" in this category. Another repeat winner is Ed Binkley, who received a silver for "William Finds Some Flowers—And a Giant." Three other notable pieces earned nominations by the jury, including "Accursed Witch,"

by Wesley Burt; "Mojo Jojo Circa 1897," by Travis A. Louie; and "Tie Fighter Down," by Stephan Martinière.

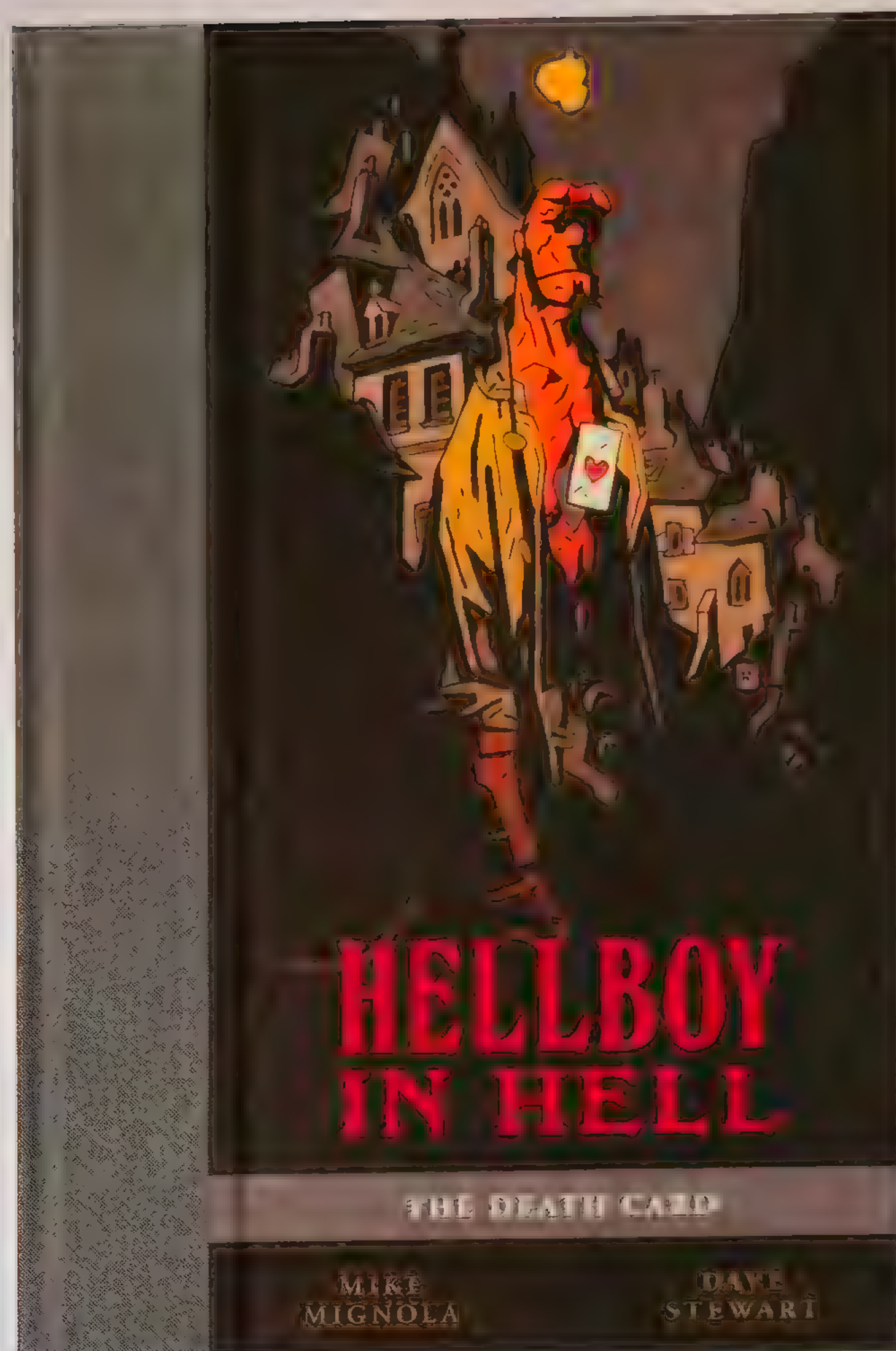
This category was dominated once again by artwork produced for Dungeons & Dragons and Wizards of the Coast by such luminary art directors as Jeremy Jarvis, Dawn Murin, Cynthia Sheppard and Mark Winters. Meanwhile, Blizzard Entertainment's art directors, Jeremy Cranford and Ben Thompson, enlisted Matt Dixon, Joe Madureira, Luke Mancini and many more talented artists to work on its latest products. Allen Douglas created multiple scenes for the Upper Deck Company, and Alyssa Menold was commissioned by Catalyst Game Labs to create such pieces as "Bazaar Chase."

Sideshow Collectibles brought on Dave Seeley to make a series of Han & Chewie and Terminator artworks. Dave McKean provided Metropolis/Mooncircle Records with his label art titled "Delirium: Project Mooncircle." Anything by Kei Acedera is worth viewing, including her "Cutting Free," the original of which was available through Gallery Nucleus. Acedera is the co-founder of Imaginism Studios/Schoolism and works in the film industry.

Many calendars released last year featured lush paintings to entice buyers to pick one up for each room of their home or office. A selection of the best includes *A Song of Ice and Fire 2016 Calendar* (Bantam), featuring paintings by Magali Villeneuve; *Boris Vallejo & Julie Bell's Fantasy Wall Calendar* (Workman Publishing); *Women of Myth & Magic 2016 Fantasy Art Wall Calendar* (Amber Lotus Publishing), by Kinuko Y. Craft; and *World of Warcraft 2016 Wall Calendar* (Blizzard Entertainment).

UNPUBLISHED

The Unpublished category is one of the most exciting in *Spectrum*, since it allows anyone to be a part of it. This is also the largest



Left: *The Art of Rogue One: A Star Wars Story* (Abrams) is packed with amazing art created in the process of making the film. *Spectrum 24* jury member Christian Azmon is well represented throughout its pages. Right: *Hellboy in Hell, Volume 2: The Death Card* (Dark Horse) features stories and art by Mike Mignola. This hardcover edition collects the individual comics *Hellboy in Hell* Nos. 6-10 and was an exclusive at San Diego Comic-Con International in 2016.

section with the most dynamic mix, and a place where future stars can emerge. Art for portfolios, speculative assignments or pieces done simply for oneself are all welcome. Students can be published for the first time and see their works appear alongside those by giants in the field. Longstanding professionals who may want to experiment with a new style, or who have some personal works to showcase, have the venue to do so here. Work for exhibits and galleries also fits nicely. Furthermore, many pieces in this category were conceived of purely by the artist. This freedom allows the artist to explore his or her own interests and creativity. The pieces also can serve as samples to show art directors that a beginner has the ability to succeed in a professional role. Regardless of the purpose, there is a life and energy to the art found in this section that can be provocative, moving and fascinating.

Our jury spent many hours determining the nominees for this category. More than seventy works were discussed at length. By the time they finished, the gold and silver recipients and three nominees had surfaced after the most stringent vetting process in the history of *Spectrum*.

No stranger to accolades, Karla Ortiz is quickly becoming recognized throughout the industry for her work in films and the fine-art world. Her "The Death I Bring" is a revealing and evocative piece that earned Ortiz the gold award. Jeffrey Alan Love's emotional acceptance speech was a highlight during the awards ceremony as he accepted the silver for "Orange Skies." The three nominated artworks are "Stealth," by J.A.W. Cooper; "375," by Diego Fernandez; and "Lagoon," by Greg Ruth.

The other expressive works in this section include those by Audrey Benjaminsen, Emily Chen, Andrea Kowch, Lindsey Look, Ashly Lovett, George Pratt, Allen Williams, Rebecca Yanovskaya and many more.

FINAL THOUGHTS

When the artist list for those selected for *Spectrum 24* was posted and announced online, I received a letter from Katie Payne, whose collaboration with her sister, Jessica Eargle, resulted in their art being selected by our jury for the first time. A portion of her letter read as follows:

My sister has a learning disorder, but she also loves to draw. The limitations of her disability have been frustrating for her. About a year ago, I decided that we would collaborate. She created a concept for an illustration, and I painted it. I told her if we worked hard, maybe it would all pay off and we could be published in *Spectrum 24*. Imagine our pure joy at this amazing news!

This story touched me deeply. It filled our offices with optimism and enthusiasm as we continued to do all we could to work for the betterment of the artists.

Spectrum 24 represents the strength of the Fantastic Art community. It's a response to the outside world. It's a voice of encouragement. Each new year produces our greatest volume ever. A special thanks to the five *Spectrum 24* jury members for taking time out from their busy lives to come together to vote on the works that are included in this volume. A hearty congratulations goes out to the award recipients as well as a special "thank you" to all of those who submitted artworks. And to you, the buyer of this book, you have our gratitude for supporting this community.

Please look at the index at the back of this book and reach out to support your favorite artists directly. It's through your patronage that the arts and this community can continue and thrive.

JOHN FIESHER



We lost a great comic storyteller with the unfortunate passing of Darwyn Cooke in 2016. One of the best writer/artists in the business, Cooke gave us *The New Frontier* (DC), the graphic-novel series *Richard Stark's Parker* (IDW), *The Spirit* (DC) and most recently his art for *The Twilight Children* (Vertigo), along with scores of covers and individual stories that were done during his career. His art will serve as a model of excellence for years to come. Artwork copyright © 2017 DC Comics. All rights reserved. Used with permission.

CORRECTION

We accidentally left Aaron Lovett out of the index section of *Spectrum 22*. Our apologies. We know how important it is for art directors, clients and fans to know how to get ahold of the artists featured in *Spectrum* for work or private commissions. Promoting the artists so that they can thrive is a big part of why we do what we do. To view Lovett's online gallery, you can visit artstation.com/artist/adlovet or contact him through email at lovet.aaron@gmail.com.

Aaron Lovett

Title: Cyber World Medium: Digital Size: 6 x 9 in.
Client: Hex Publishers Art Director: Joshua Viola



REQUIEM

In 2016 we sadly remember the passing of these valued members of our community:

Ken Adam (b 1921) Film Designer
Robian Frank Armitage (b 1924) Animator
Ken Barr (b 1933) Artist
Adolf Born (b 1930) Artist
David Bowie (b 1947) Singer/Artist
Joe Bowler (b 1928) Artist
Louisa Chase (b 1951) Artist
Harold Cohen (b 1928) Artist
Houston Conwill (b 1947) Sculptor
Darwyn Cooke (b 1962) Comics Artist
Michael Crawford (b 1945) Cartoonist
Stewart Crowther (b 1959) Artist
Bernard D'Andrea (b 1923) Artist
Jack Davis (b 1924) Comics Artist
David Delamare (b 1951) Artist
Anna Dewdney (b 1965) Artist
Steve Dillon (b 1962) Comic Artist
Jerry Dumas (b 1930) Cartoonist
Geneviève Elverum (b 1981) Artist
Wayne England (b ?) Artist
John G. Fantucchio (b 1938) Comic Artist
Glenn Foden (b 1956) Cartoonist
Peggy Fortnum (b 1919)
Anthony Fredrickson (b 1953) Film Scenic Artist
Vale Kim Gamble (b 1952) Artist
Marcel Gottlieb (b 1934) Cartoonist
David Hamilton (b 1933) Photographer
David G. Hartwell (b 1941) Editor/Founder of the World Fantasy Convention & Award

Yumi Heo (b 1964) Artist
Kimberly Kincaid (b 1953) Artist
Anatol Kovarsky (b 1919) Cartoonist
Mell Lazarus (b 1927) Cartoonist
Barry R. Levin (b 1946) Bookseller
Jeff Mackintosh (b 1971) Graphic Artist
Michael McCurdy (b 1942) Artist
Arnold Mesches (b 1923) Artist
Antônio Mourão aka "Tunga" (b 1952) Artist
Carlos Nine (b 1944) Artist
Yasushi Nirasawa (b 1963) Sculptor/Illustrator
Annie Pootoogook (b 1969) Artist
Willis Pyle (b 1914) Animator
Marc Riboud (b 1923) Photographer
Christopher Rush (b 1965) Artist
Paul Ryan (b 1949) Comic Artist
Gaspar Saladino (b 1926) Lettering Artist
Barbara Seuling (b 1937) Artist
Maurice Sinet (b 1928) Cartoonist
Douglas Slocombe (b 1913) Cinematographer
Rodney Smith (b 1947) Photographer
Richard Thompson (b 1957) Artist
Murray Tinkelman (b 1933) Artist/Educator
Jack Unruh (b 1935) Artist
Robert Weber (b 1924) Cartoonist
Robert Weinberg (b 1946) Collector
Brian Wildsmith (b 1930) Artist
Marc X. Witz (b 1958) Photographer
Steven Wolfe (b 1955) Artist
Michiyo Yasudi (b 1939) Animation Color Designer
Mohammad Rafi Ziai (b 1945) Cartoonist

SPECTRUM 24

THE BEST IN CONTEMPORARY FANTASTIC ART



Lost City by Daren Bader







HUNTING *by* BAYARD WU

"Thanks for loving my art and encouraging me with this gold award. Thanks, Spectrum, for building this art community, gathering a lot of brilliant and passionate artists, and presenting so many fantastic works. I'm much inspired."

Bayard Wu has been a digital painter, an illustrator and a concept artist in the game industry for over ten years. He has worked for clients such as Blizzard Entertainment, Games Workshop, Square Enix and Wizards of the Coast.



Sea of Sakura



DAREDEVIL

MARVEL

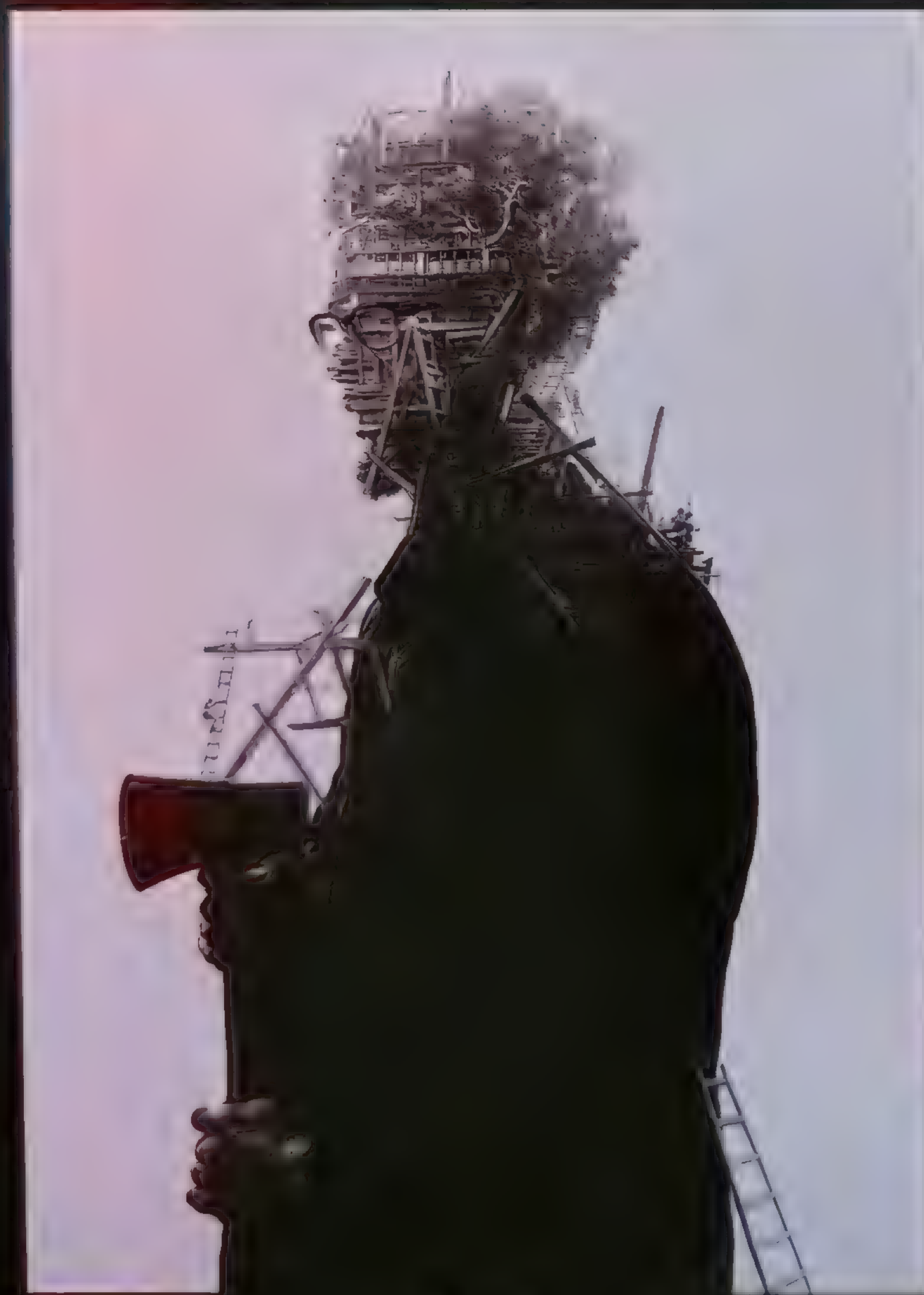
DAREDEVIL *by* GREG RUTH

Medium: Graphite and digital Size: 18 x 24 in. Client: Mondo Art Director: Erik Garza

"I cannot express fully how grateful I am to be a part of a community of artists of such caliber, ability and vision. Our mutual support and enthusiasm is a unique strength we have as an industry and something we should all be proud of. Thanks to everyone for their inspiring work and unparalleled camaraderie that keeps fueling us all forward and raising the bar for what we do each and every day."

Greg Ruth is a *New York Times* bestselling author and the illustrator of *The Lost Boy* and *Indeh* (with Ethan Hawke). He has worked making books and comics since 1993 and has had his works published by CNN, The Criterion Collection, HarperCollins, Hyperion, Macmillan, Mondo, Simon & Schuster, *The New York Times*, Scholastic and *Slate*,

among others. Ruth created two music videos for Prince and Rob Thomas and has worked on nearly a dozen children's picture books, including *Our Enduring Spirit* (with Barack Obama), *Red Kite, Blue Kite* (with Ji-li Jiang), *A Pirate's Guide to First Grade* and *Recess* (both with James Pieller) and his latest from Feiwel & Friends, titled *Coming Home*. His comics work includes *Conan: Born on the Battlefield* (with Kurt Busiek), *Freaks of the Heartland* (with Steve Niles), *Sudden Gravity*, *The Matrix Comics* and *Goosebumps* (with R.L. Stine), and he is currently working on a new graphic novel, *Meadowlark* (with Ethan Hawke), and two new picture books, *Old Turtle: Lessons From the Heart* (with Douglas Wood) and *Rolling Thunder* (with Kate Messner). Ruth lives and works in western Massachusetts.



Self-portrait



Insert poster for The Criterion Collection's release of King Hu's *A Touch of Zen*.
Art Director: Eric Skillman



Edward Kinsella III

Title: Carnival of Souls poster Medium: Ink, gouache, watercolor, and graphite on paper Client: The Criterion Collection Art Director: Eric Stillman



Bill Mayer

Title: The Savages *Medium:* Ink on glass and digital *Size:* 24 x 36 in. *Client:* Steppenwolf Theatre *Art Director:* Andrew Rosenstern



Kellan Jett
Title: Hell Medium: Digital Size: 70 x 10 in. Client: Cards Against Humanity Art Director: Max Tempkin



Kellan Jett

Title: Heaven Medium: Digital Size: 70 x 10 in. Client: Cards Against Humanity Art Director: Max Tempkin



Zack Stella

Title: Smoldering Werewolf Medium: Digital Size: 16 x 12 in. Client: Wizards of the Coast Art Director: Jeremy Jarvis



Chris Rahn

Title: Crusader Medium: Oil Client: Dungeons & Dragons/Wizards of the Coast Art Director: Shauna Narciso



Bayard Wu

Title: Ms. Hammer—Paragon



Mark Molnar

Title: Heliblade promotional poster

Medium: Digital Size: 17 x 24 in.

Original Character Design: Alessandro Taini

Client: Ninja Theory © Ninja Theory

Art Director: Alessandro Taini and Tameem Antoniades



Jasmine Becket-Griffith

Title: Unseelie Court: Lust Medium: Acrylic painting on panel Size: 16 x 20 in. Client: Beautiful Bizarre Magazine



Android Jones

Top

Title: VRLA Medium: Digital painting
Size: 24 x 13.5 in. Art Director: Andrew Jones
Right

Title: John Barrow Medium: Digital painting
Size: 12.5 x 19 in. Art Director: Andrew Jones





Alexandra "Lexxy" Douglass and Eric Dagley

Title: Gigantic Heroes Medium: Digital Size: 27 x 15 in. Client: Motiga Art Director: Motiga



Justin Hillgrove

Title: The Quest Medium: Acrylic paint on canvas Size: 24 x 18 in. Client: Junk Spirit Games



Tooba Rezaei

Title: Sunset at the Dragon Breeder's Castle Medium: Digital Size: 27 x 15 in.



Alex Levielle

Title: Hope Medium: Digital Size: 11 x 17 in.



Cory Godbey

Title: The Storyteller Medium: Graphite on graphic natural white Size: 11 x 14 in. Client: Strong Rope Brewery Art Director: Jason Sahler



Scott Bakal

Title: Society of Illustrators of Los Angeles Call For Entries poster

Medium: Acrylic and ink Size: 15 x 19 in.

Designer/Photographer: Scott Bakal Client: Society of Illustrators of Los Angeles

Art Director: Steven Hughes and Scott Bakal



Yuko Shimizu

Title: National Book Festival Medium: Ink drawing and digital color

Client: Library of Congress Art Director: Cindy Moore



Edward Kinsella III

Title: Carnival of Souls cover art

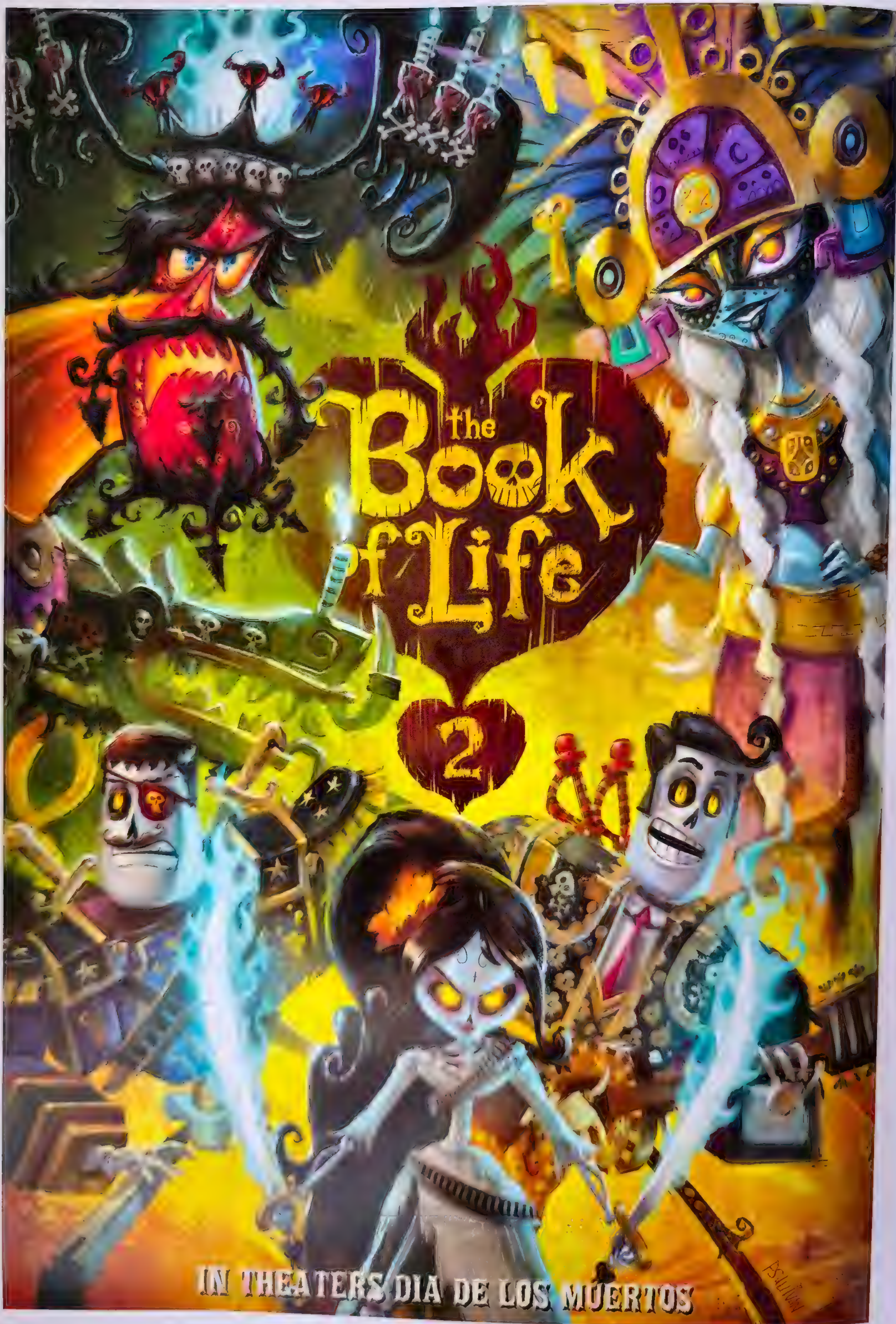
Medium: Ink, gouache, watercolor, and graphite on paper

Client: The Criterion Collection Art Director: Eric Skillman



Yuko Shimizu

Title: SVA Subway poster 2 Medium: Ink drawing and digital color Client: School of Visual Arts Art Director: Gail Anderson



Paul Sullivan

Title: The Book of Life 2 movie poster Medium: Digital Size: 27 x 40 in.
Designer/Photographer: Paul Sullivan, Sandra Equiano, and Jorge Gutierrez Client: iam8bit Gallery Art Director: Jorge Gutierrez and Paul Sullivan



Mathieu Lauffray

Title: Long John Silver Medium: Acrylic Size: 20 x 28 in.
Client: Dargaud Editions Art Director: Mathieu Lauffray



Bruce Holwerda

Title: Cruising Class Medium: Acrylic painting
Size: 18 x 24 in. Art Director: Bruce Holwerda



Donato Giancola

Title: Portal Medium: Oil on panel Size: 60 x 40 in. Client: IlluxCon Art Director: Patrick Wilshire



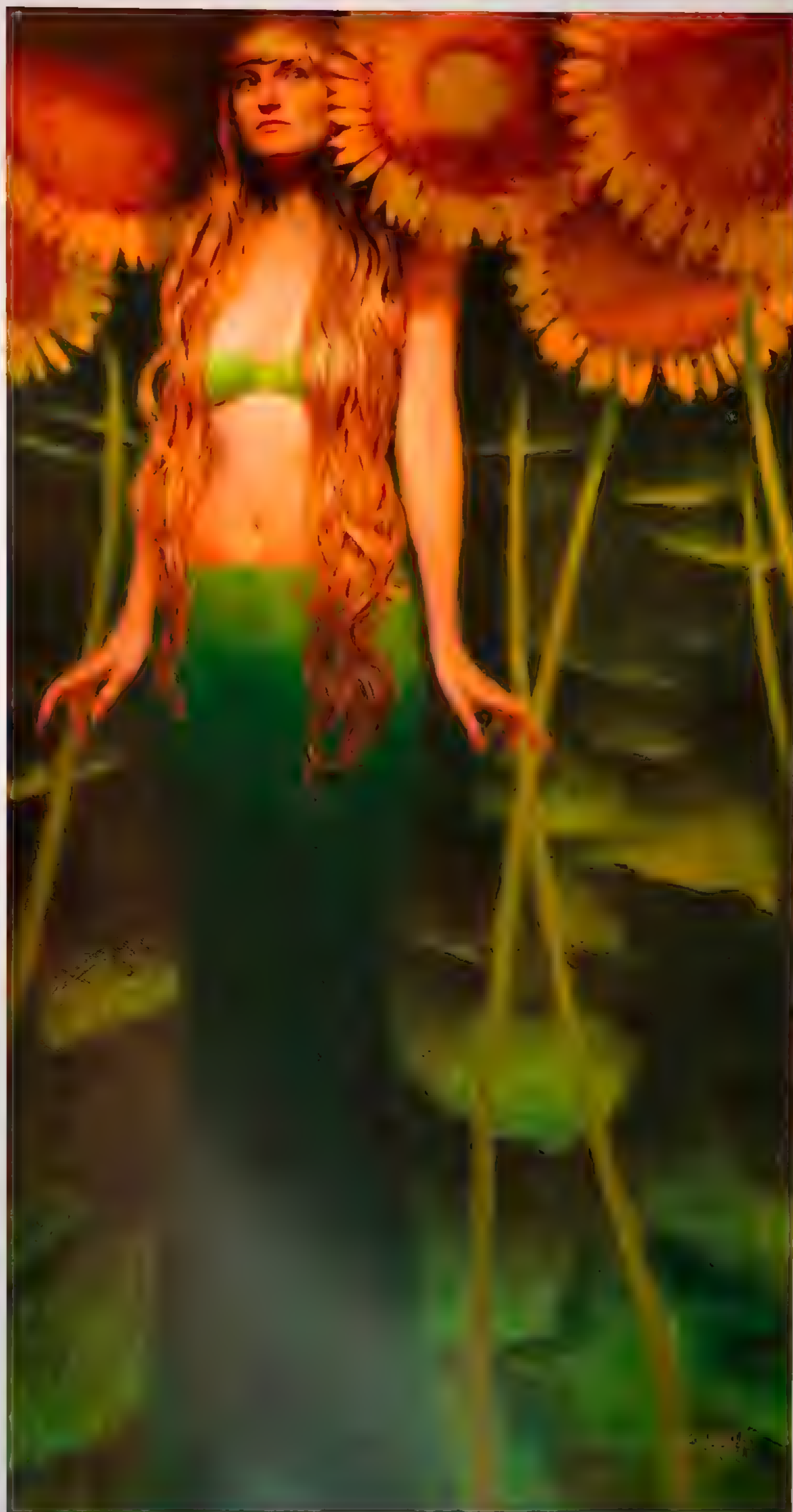
Alessandra Pisano

Title: Lupa Medium: Oil on MDF Size: 12 x 20 in. Client: Cu Dubh Art Director: David Macejka



Kristina Carroll

*Title: Dragon Mage Medium: Oil on panel
Size: 16 x 20 in. Client: Fencon Art Director: Tim Miller*



Craig Elliott

Title: Sunflower Rise Medium: Oil Size: 35 x 70 in



LAMIA *by* BROM

Medium: Oil Size: 18 x 24 in. Client: Mondo Art Director: Brom

"We don't paint in the hopes of receiving awards. We paint in the hopes that the painting we are currently working on will be just a little better than the one before. That said, it feels mighty good to receive this wonderful acknowledgment, especially from my peers. Thank you, *Spectrum* and the *Spectrum* art community!"

Over the past decades, Brom has lent his distinctive visions and artwork to all facets of the creative industries, from novels and games to comics and film. He is also the author of a series of award-winning illustrated horror novels: *Krampus the Yule Lord*, *Lost Gods*, *The Child Thief*, *The Devil's Rose* and *The Plucker*. Brom is currently kept in a dank cellar somewhere just outside Seattle.



Yule Lord
Painting from *Lost Gods*





DANNEEE by EDWARD KINSELLA III

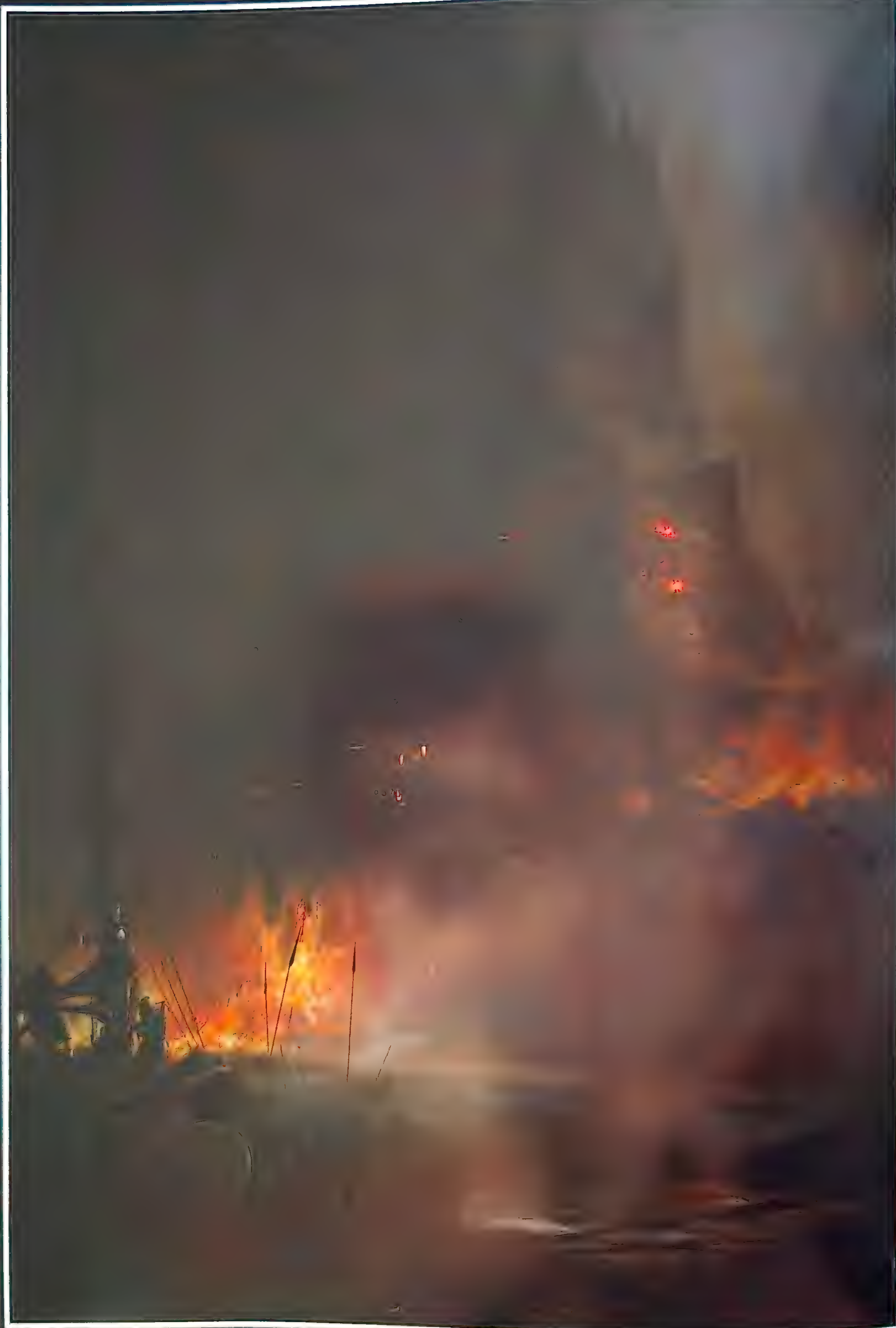
Medium: Ink, gouache, watercolor, and graphite on paper Client: The Folio Society Art Director: Sheri Gee

"It's hard to put into words how grateful I am and how much this means to me. I still feel like the kid drawing in his room, hoping to be an illustrator one day... I have so much trouble shaking that, but maybe it's good that I haven't gotten rid of it. I'm excited to go back to work, to keep pushing, keep searching and keep making art. Thank you again to all the judges and art director Sheri Gee for the assignment of a lifetime. I am still in shock. Thank you!!!!"

Edward Kinsella III was born in St. Louis, Missouri, in 1983. He graduated with honors from the Ringling School of Art and Design in 2006, and his work has since been commissioned by a variety of magazines and publishers. He has also shown his fine art and illustrations in a number of gallery exhibitions. His accolades include gold and silver medals from the Society of Illustrators and gold and silver medals from *Spectrum*.

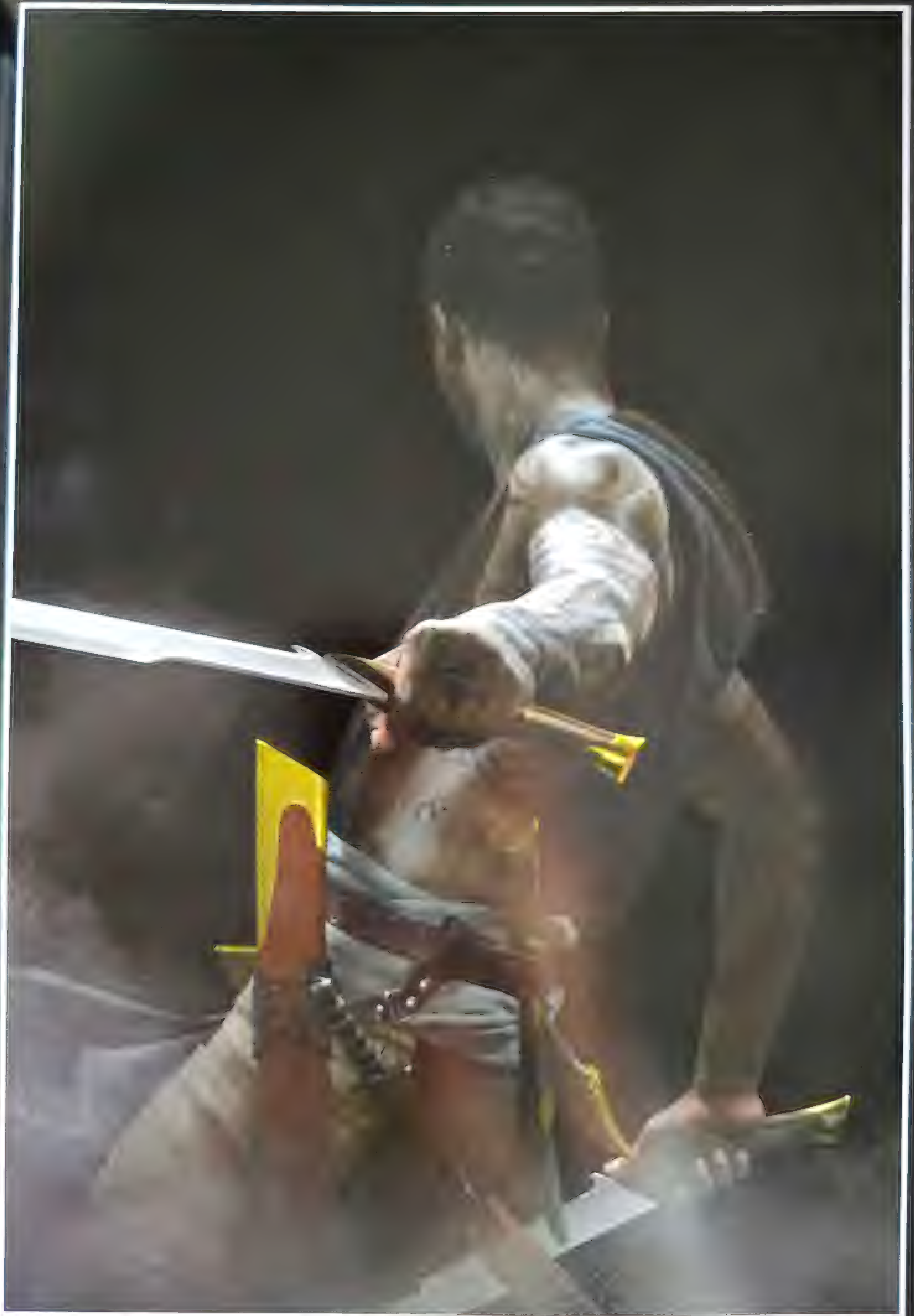


The Clock of All Times Are One
Illustration from *The Shining*, published by The Folio Society

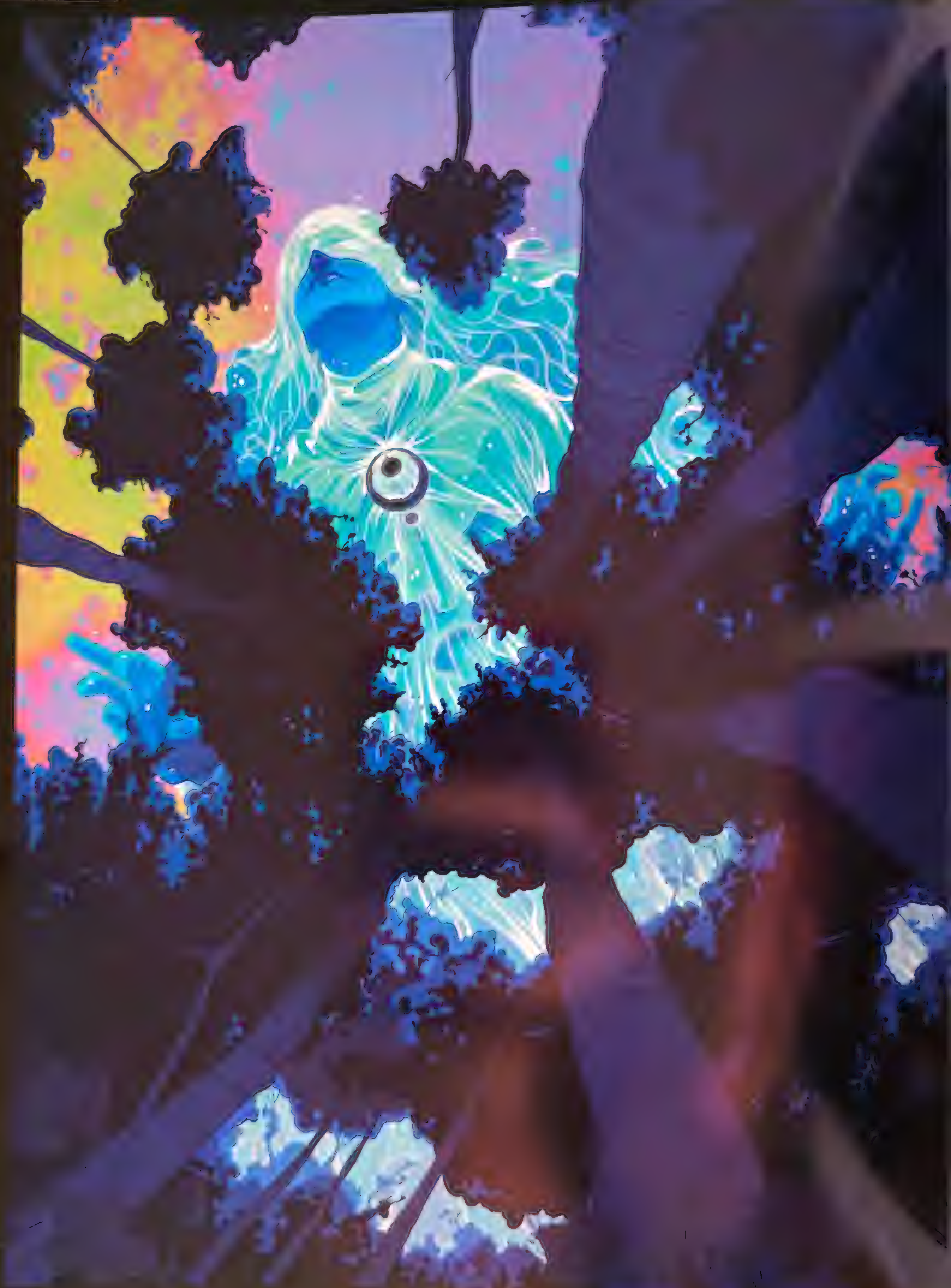


Richard Anderson

Paint: Photoshop Medium: Digital Size: 9 x 13 in. Client: TOR Publishing Art Director: Irene Gallo



Tommy Arnold
Title: On The Wheel Client: Timandra Whitecastle



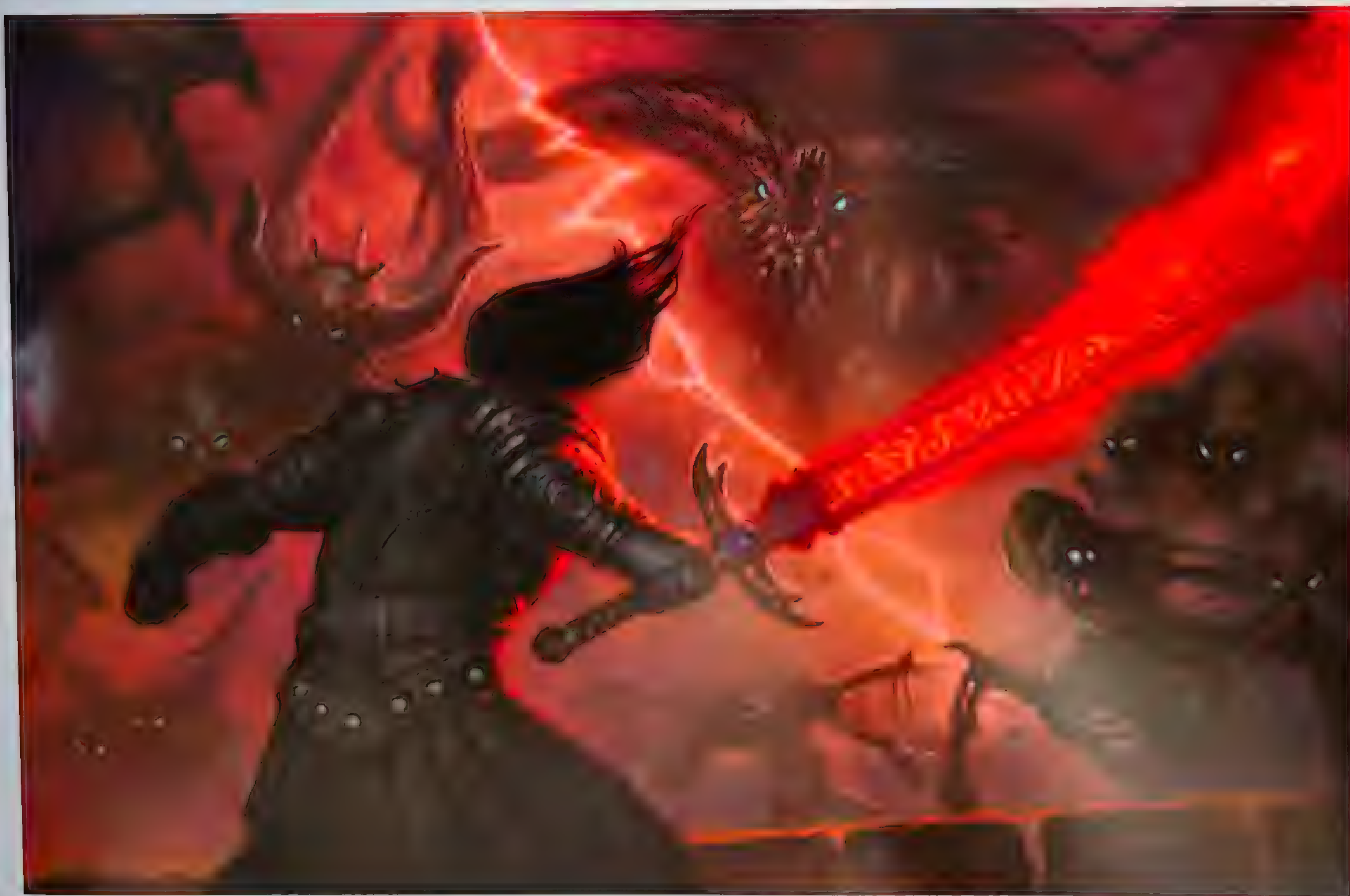
Goñi Montes

Title: Taniel Medium: Digital Size: 12 x 16 cm Color: Acrylic Art Director: Peter Mohrbächer



Tyler Jacobson

Title: Harshnag Medium: Digital Client: Dungeons & Dragons/Wizards of the Coast Art Director: Shauna Ward



Matt Stawicki

Title: Rune Blade Medium: Oil and digital Client: Monte Cook Games Art Director: Bear Weiler



Brom

Title: Hel Medium: Oil
Size: 20 x 31 in. Client: Harper Collins Art Director: Brom



Allen Williams

Title: The Warded Man Medium: Oil on Board
Size: 13 x 19.5 in. Art Director: Lauren Panepinto



Jedd Chevrier

Title: Scotty Lander Longship Medium: Oil Client: Dungeons & Dragons/Wizards of the Coast Art Director: Kate Irwin



Alina Chau

Title: The Nian Monster page 27 Medium: Watercolor Size: 11.5 x 9 in. Client: Albert Whitman & Company Art Director: Jordan Koss



Brynn Metheney

Title: The Falchester Cockatrice Medium: Pencil, gouache, digital
Size: 10 x 14 in. Client: Tor Books Art Director: Irene Gallo



He Jie (Mona)

Title: If I See Art Director: He Jie (Mona)



Alex Alice

Title: Castle in the Stars: Test Flight Medium: Pencil and calligraphy inks on board Size: 30 x 20 in. Client: Rue de Sièvres Art Director: Nadia Gilbert



Alejandro "Alex" Herrerias

*Title: The Odyssey: "And Zeus Sent a Big Storm..." Medium: Digital Size: 16 x 9 in.
Designer/Photographer: Pere Fuster Client: Algar Editorial Art Director: Josep Gregori Sanjuan*



Scott Brundage

Title: Tales From the Scaremaster: Swamp Scarefest
Medium: Ink, watercolor, acrylic gouache, and digital *Size:* 13 x 19 in.
Client: Little Brown and Company *Art Director:* Christina Quintero



Chris Dunn

Title: Halloween At Paisley's—Paisley Rabbit and the Treehouse Contest
Medium: Watercolour and gouache *Size:* 11 x 14 in.
Client: Impossible Dreams *Art Director:* Steve Richardson



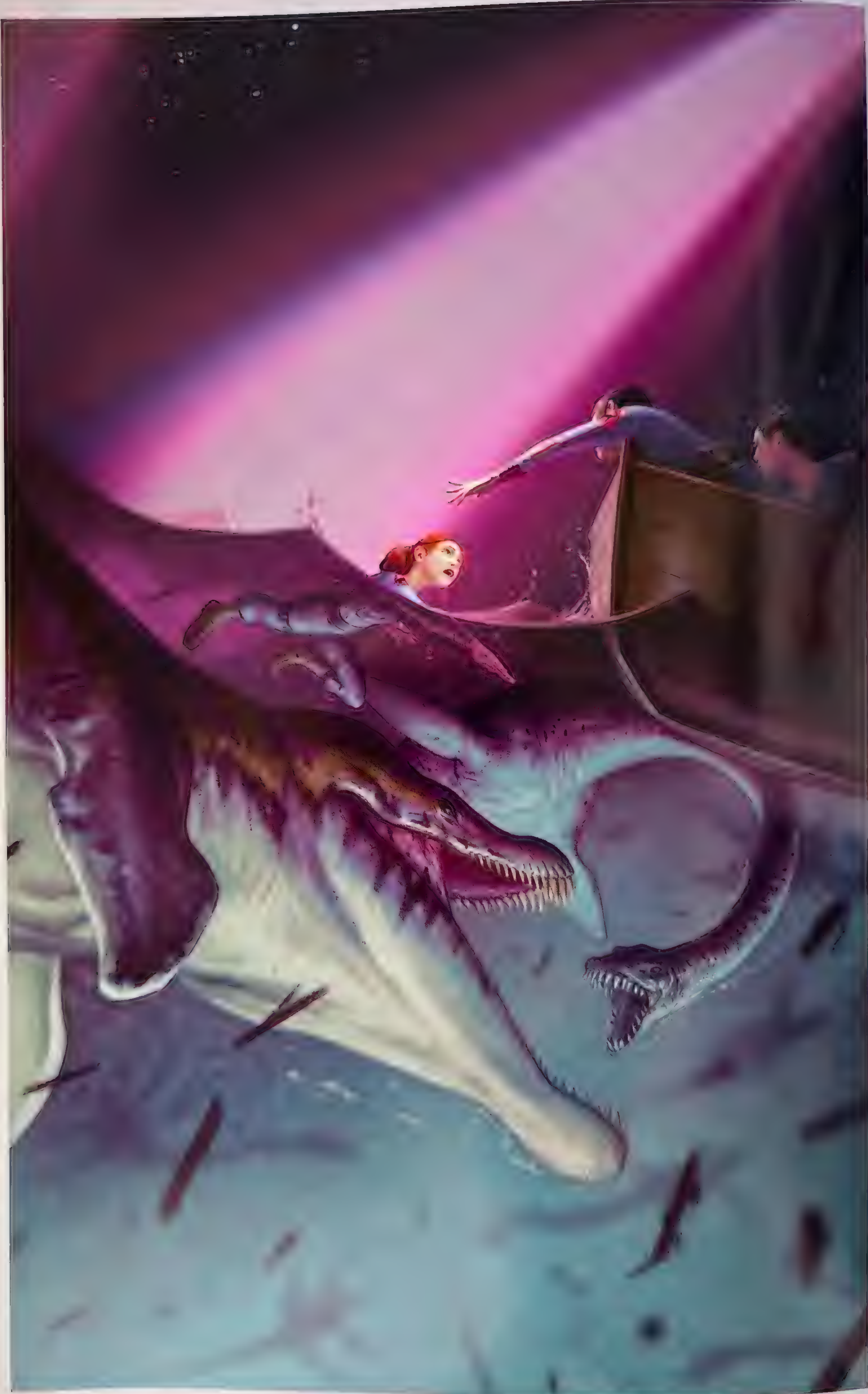
William Joyce and Andrew Theophilopoulos

Title: A Touch of Season
Medium: Digital and acrylic
Size: 12 x 12 in.
Colorist: Andrew Theophilopoulos
Client: Simon & Schuster
Art Director: William Joyce



Chris Dunn

Title: Thank You Note From Paisley—Paisley Rabbit and the Treehouse Contest
Medium: Watercolour and gouache *Size:* 11 x 14 in. *Client:* Impossible Dreams *Art Director:* Steve Richardson



Eric Deschamps

Title: Edge of Extinction. Concept: James Ford. Medium: Digital. Size: 11 x 17 in. Client: HarperCollins. Art Director: Sarah Kaufman



Marie-Alice Harel

Title: The Shokutsu Medium: Watercolor and pencil Size: 9.5 x 14 in.



Kirbi Fagan

*Title: Extra Humans Medium: Digital Size: 12 x 18 in.
Client: The Book Smugglers Art Director: Treag James and Andy Gino*



Elaine Ho

Title: Persephone Perennating Medium: Digital Size: 33 x 17 in.



Jeremy Wilson

Title: The Shadow and the Medium Medium: Oil on panel Size: 24 x 36 in.
Client: Krab job Studio Art Director: Lauren Panepinto and Julie Baroh



Thom Tenery

Title: Transformation Client: Tor Books Art Director: Irene Gallo



Tommy Arnold

Title: A Taste of Honey Client: Tor.com Art Director: Christine Foltzer



Rovina Cai

Title: Brimstone Medium: Pencil and digital Size: 5.5 x 8.25 in. Client: Penguin Random House Art Director: Katie Anderson



John Jude Palencar

*Title: The Good Eye Medium: Acrylic on paper Size: 19 x 15.75 in.
Client: JACO Press/Simon & Schuster Art Director: Michael McCartney*



Dave McKean

*Title: Stephen King Night Shift Medium: Ink, pencil, and acrylic
Size: 12 x 18 in. Client: PS Publishing Art Director: Dave McKean*



Anna and Elena Balbusso

*Title: Ratspeak
Medium: Gouache, pencil, pen, collage, and digital
Size: 11 x 15 in. Client: Tor.com Art Director: Irene Gallo*



Wylie Beckert

The Sorcerer's Apprentice Medium: Oil Size: 12 x 18 in.



Yuko Shimizu

Tale of Otori' 2 Medium: ink drawing and digital color

Designer: Photographer: John A. Thompson

Client: Pan McMillan Art Director: John A. Thompson



David Palumbo

The Sorcerer's Apprentice Medium: Oil Size: 12 x 18 in.



Scott Gustafson

Title: Beauty Finds The Beast Medium: Oil on panel Size: 24 x 13 in. Client: Artisan Books Art Director: Scott Gustafson



Scott Gustafson

Title: Frozen and the Fairy Godmother Medium: Oil on panel Size: 30 x 10 in. Client: Artisan Books Art Director: Scott Gustafson



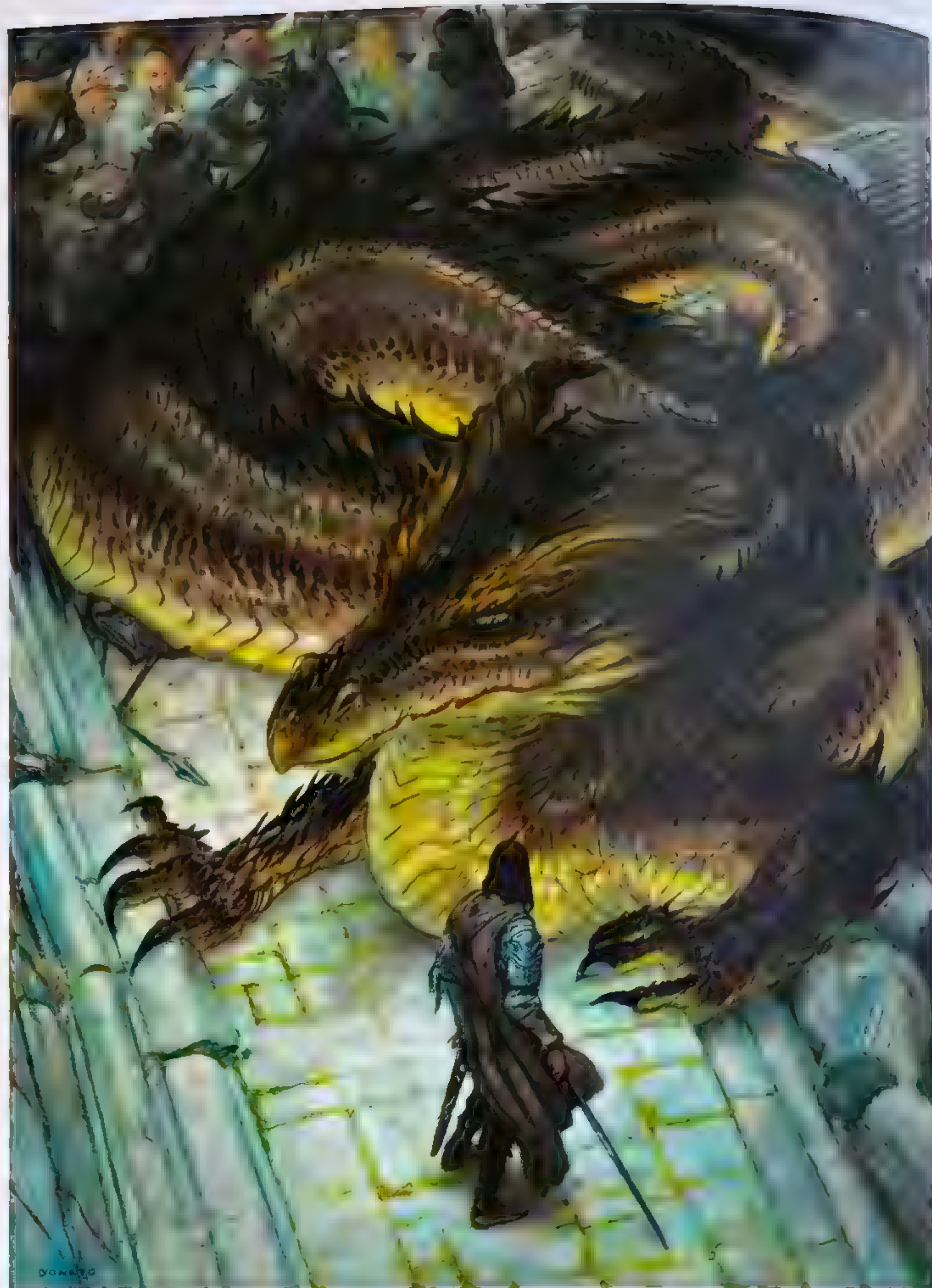
Scott Gustafson

Title: The Emperor's New Clothes Medium: Oil on paper Size: 20 x 24 in. Client: Artisan Books Art Director: Scott Gustafson



Mark Schultz

Title: *Corizon 2 cover* Medium: Watercolor and carbon pencil
Size: 10.5 x 14.5 in. Client: Flesk Publications



Donato Giancola

Title: *Sack of Nargothrond* Medium: Oil on panel
Size: 18 x 24 in. Client: Dark Horse



Rebecca Yanovskaya

Title: *Bluebeard's Bride chapter 2*
Medium: Ballpoint pen and 22K gold leaf
Size: 6 x 6 in. Client: Magpie Games
Art Director: Marissa Kelly



Greg Manchess

Title: Boarding Party Medium: Oil on linen Size: 19 x 37 in. Designer: Michael McCartney Client: Simon & Schuster/Saga Press Art Director: Greg Manchess



Greg Manchess

Title: Bears Appear Medium: Oil on linen Size: 19 x 37 in. Designer: Michael McCartney Client: Simon & Schuster/Saga Press Art Director: Greg Manchess



Tommy Arnold

Title: Fireborn Client: Orbit Books Art Director: Lauren Panepinto



Wayne Reynolds

Title: Bestiary 6 Medium: Acrylic Size: 11.75 x 16.5 in.
Client: Paizo Inc. Art Director: Sarah Robinson



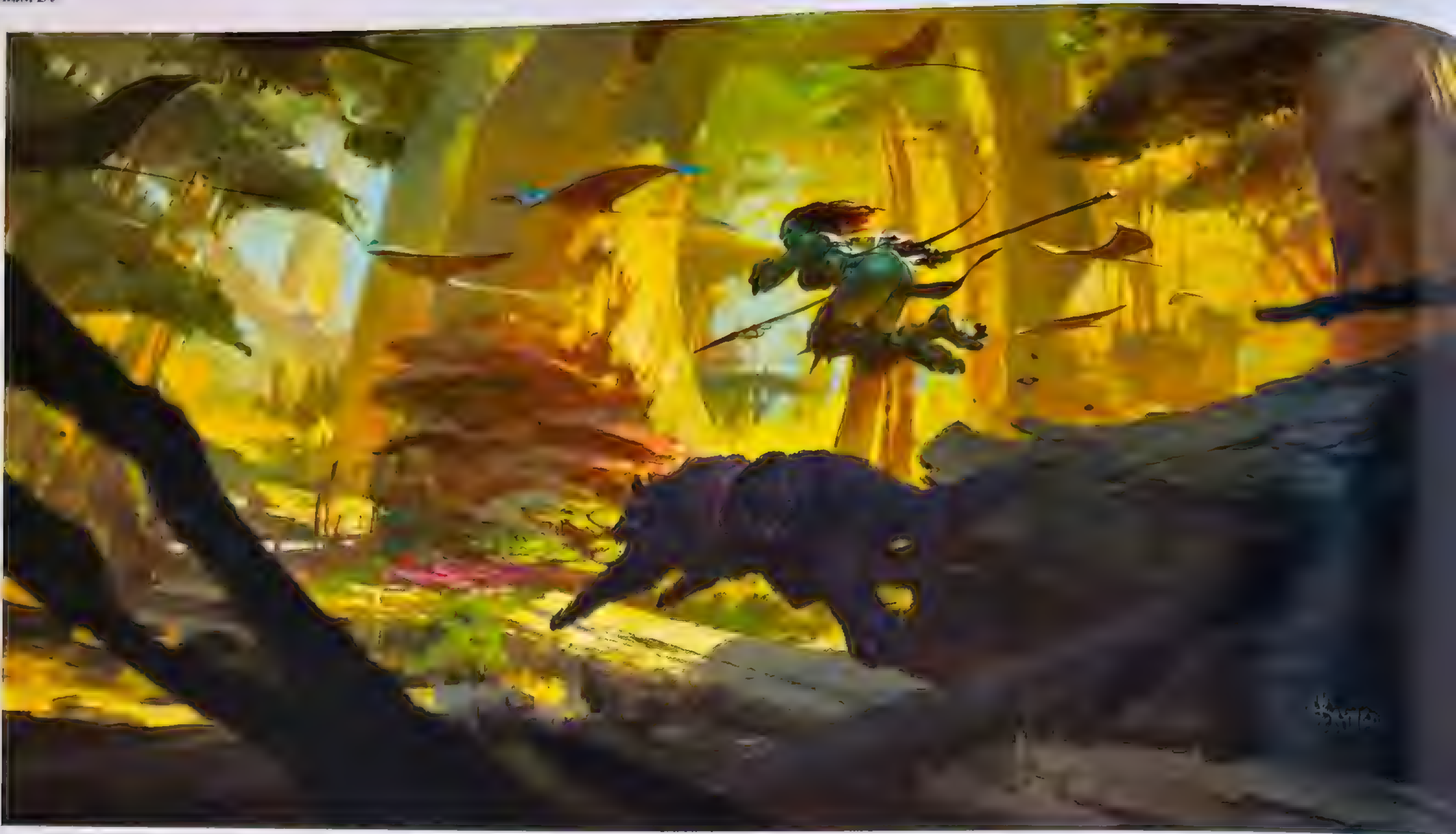
Lie Setiawan

Title: Escaping Hell Medium: Digital Client: Monte Cook Games Art Director: Bear Weiter



Lie Setiawan

Titled, Gear of the Lion, with Alvin, 2019. Oil on canvas, 100 x 100 cm.



Bayard Wu
Title: Autumn Memories



Jon Foster
Title: Mortighull Medium: Digital
Client: Sideshow Collectables
Art Director: Ricky Lovas and David Igo



Lake Hurwitz

Title: Blue Bear Barbarian Medium: Digital Client: Dungeons & Dragons/Wizards of the Coast Art Director: Kate Irwin



Richard Anderson

Title: The Dinosaur Princess
Medium: Digital Size: 8.5 x 12.5 in.
Client: TOR Publishing Art Director: Irene Gallo



Kirk DouPonce

Title: Breakwater Medium: Digital
Size: 5.5 x 8.5 in. Client: Fathom Ink Press
Art Director: Catherine Jones Payne and Dan dos Santos



Tran Nguyen

Title: *Miranda & Caliban* Medium: Acrylic and colored pencil on paper
Size: 10 x 14 in. Client: Tor Books Art Director: Irene Gallo



Sam Weber

Title: *Cold Forge Flame* Medium: Oil
Size: 10 x 16 in. Art Director: Christine Foltzer



Todd Lockwood

Title: *Sanctuary of Wings* Medium: Digital Size: 26 x 19 in. Client: Tor Books Art Director: Irene Gallo



Sam Weber

Title: The Wolf Road Medium: Oil and digital Size: 16 x 20 in. Art Director: Jacob Nicoella



Min Yum

Title: The Devil You Know Medium: Digital Client: Dungeons & Dragons/Wizards of the Coast Art Director: Snauna Narciso



Daren Bader

Title: Lost City Medium: Oil on illustration board Size: 30 x 20 in Client: Modiphius Entertainment



Noah Bradley

Title: Bastion of the Sun Medium: Digital Size: 51 x 27 in. Client: Matthew Wolf



Ned Rogers

Title: Storm Giant and Shipwreck Medium: Digital Size: 30 x 10 in. Client: Dungeons & Dragons/Wizards of the Coast Art Director: Kate Irwin



Omar Rayyan

Title: Goblin Market Medium: Watercolor Size: 12 x 15 in.



Roberto Pitturru

Title: Angel Medium: Digital Size: 9 x 6 in. Client: Monte Cook Games Art Director: Bear Weiter



Sam Santala

Title: Underwater Ship Station Medium: Digital Size: 9 x 6 in. Client: Monte Cook Games Art Director: Bear Weiter



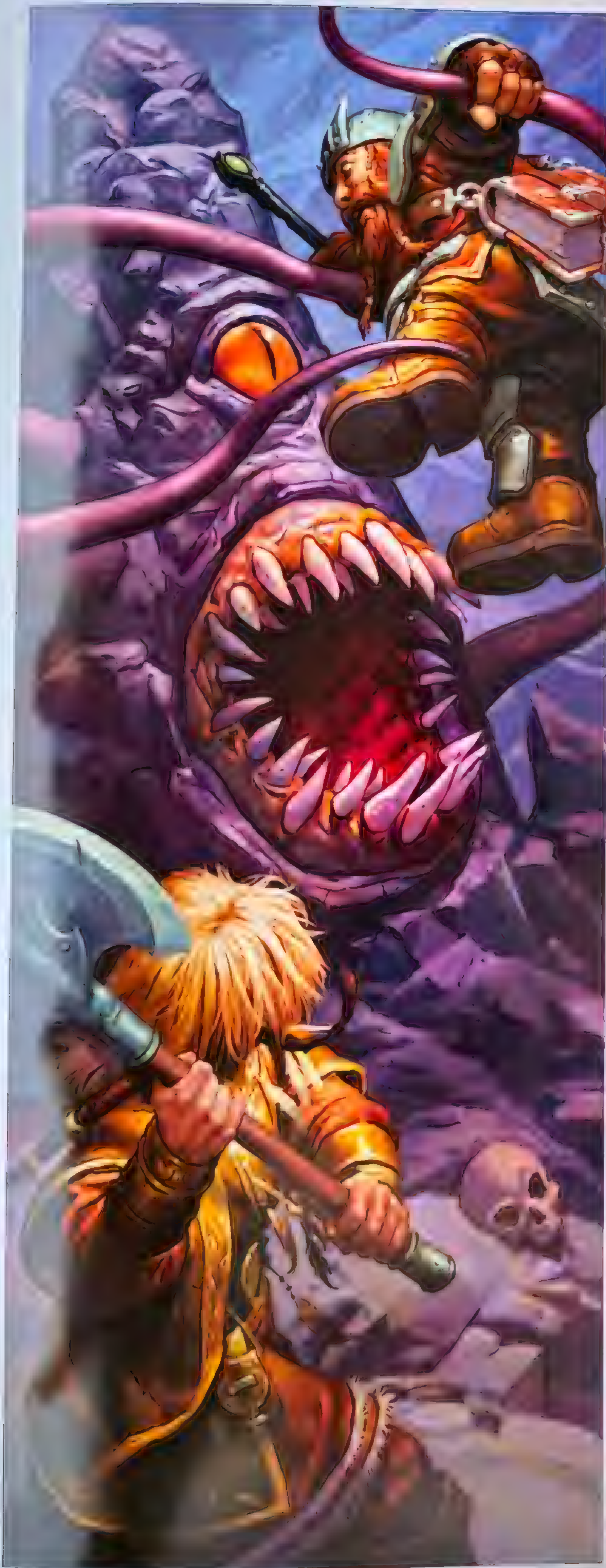
Sean Andrew Murray

*Title: The Court of the Dead Medium: Digital
Client: Wizards of the Coast Art Director: Kate Irwin*



Chris Seaman

*Title: Goblin Shavers Medium: Digital
Client: Dungeons & Dragons/Wizards of the Coast Art Director: Kate Irwin*



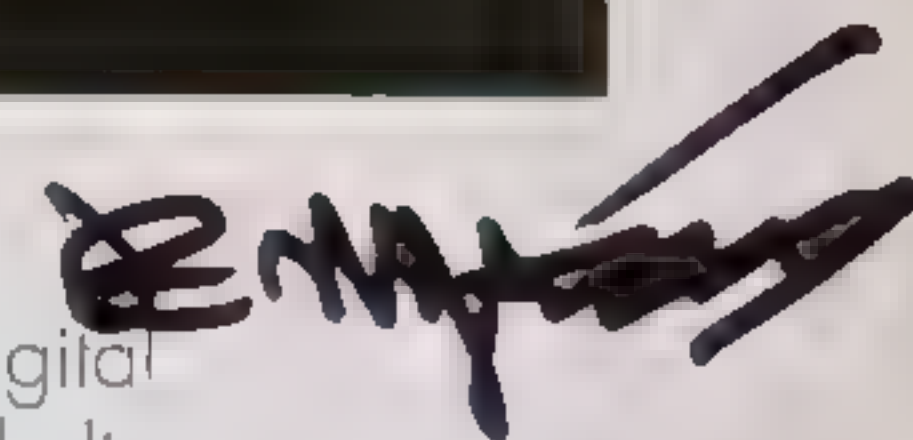
Zoltan Boros

Title: Roper's Lair Medium: Digital
Client: Dungeons & Dragons/Wizards of the Coast Art Director: Kate Irwin



Luc Desmarchelier

Title: The Cadwal Chronicles—Throy Medium: Digital
Client: Spatterlight Press Art Director: Luc Desmarchelier



Howard Lyon

Title: Dreamer Medium: Digital Size: 15 x 20 in.
Client: Brandon Sanderson Art Director: Isaac Stewart



Allen Douglas

Title: Jed and the Junkyard War Medium: Digital Client: Disney—Hyperion Art Director: Maria Elias



Terry Dodson

Title: Terry Dodson's Bombshells Sketchbook Collection 2 cover Medium: Pencil and digital Size: 22 x 17 in.



Lindsey Look

Title: The Bloodsworn Medium: Oil on board Size: 18 x 28 in. Client: Penguin Random House Art Director: Adam Auerbach



Te Hu
 Title: The Guardian Princess
 Medium: Digital Size: 12 x 17 in



Daniel Dociu
 Title: Expanse Series cover 02 Medium: Digital Client: Subterranean Press Art Director: Daniel Dociu



William Stout

Left:

Title: Dinosaurs: A Coloring Book
Medium: Ink and watercolor on board
Size: 12 x 15 in.

Client: Insight Editions

Art Director: Mark Irwin

Bottom:

Title: Jurassic Antarctica Fauna

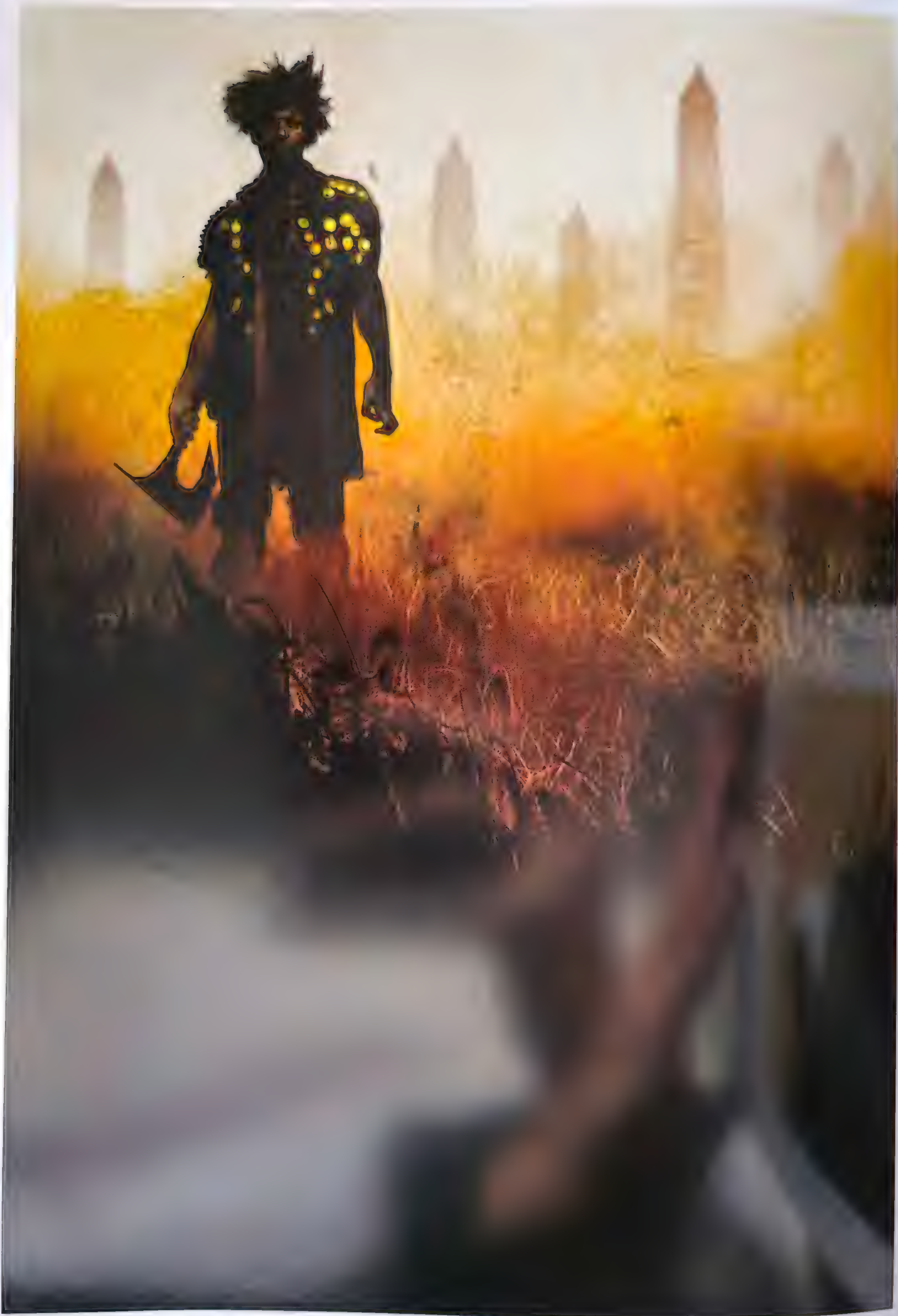
Medium: Oil on canvas

Size: 24 x 36 in.

Client: William Hammer

Art Director: William Hammer





Samuel Araya

Look: The Power of the Past. Model: Danyelle. Location: Los Angeles, California.



Cristina Bencina

*Title: The Dogs Medium: Acrylic and digital Size: 5.5 x 8.5 in.
Client: Centipede Press Art Director: Jerad Walters*



Bastien Lecouffe Deharme

Title: Delirium's Mistress Medium: Digital Client: DAW Books



Samuel Araya

Title: Catherine J. Medium: Digital, acrylic, and collage Client: Diablerie



CHIMERA BRIGADE #5 by JEREMY WILSON

Medium: Oil on panel Size: 14 x 18 in. Client: Titan Comics Art Director: Jessica Burton

"I'm not alone in saying that being nominated for a *Spectrum* award is a lifelong goal and a favorite fantasy/daydream. I was stunned to not only be nominated but also to be awarded the gold for Comics! I honestly couldn't have been more thrilled and honored. As I said at the ceremony, it was one of the best days of my life. Thank you to John [Fletcher], the judges, Cathy and Amie [Fenner], Richard and Wendy [Fenner], my parents, my brother and to Alyson for her tireless patience."

Jeremy Wilson is a Virginia transplant, living and working in Richmond. He grew up in a small town in Upstate New York in an art household,

surrounded by fine art and classic illustrations. His background was traditional painting at the Lyme Academy College of Fine Arts, and since then he has been pushing the limits of painted versus negative space. He seeks to perfect his images through design and negative space, carefully curating shapes to imply space. Wilson has done work for editorial, book, magazine and comic genres, most recently working for *Scientific American* magazine, Boom! Studios, Titan Comics and Wizards of the Coast. His work has received awards from the Society of Illustrators of Los Angeles (volumes 54, 55) and *Spectrum* (volume 24).



Run, Run, Run

Unpainted, with completed in oil on panel 16 x 20 in.



BLACK DOG: THE DREAMS OF PAUL NASH

by **DAVE MCKEAN**

Medium: Oil on panel Size: 14 x 18 in. Client: Titan Comics Art Director: Jessica Burton

"I like to thank everyone at the 14-18 NOW foundation, the Lakes International Comic Arts Festival, the Imperial War Museum, London and Dark Horse for initiating and supporting this project."

Dave McKean has illustrated and designed many groundbreaking books and graphic novels, including *The Magic of Reality* (by Richard Dawkins), *The Homecoming* (Roy Bradbury), *The Savage* (David Almond), *What's Welsh for Zen* (John Cale), *Arkham Asylum* (Grant Morrison) and *Mr.*

Punch, *Wolves in the Walls*, *Coraline* and *The Graveyard Book* (all by Neil Gaiman). He wrote and illustrated *Black Dog: The Dreams of Paul Nash*, *Pictures That Tick*, *Celluloid* and the multi-award-winning *Cages*. McKean has created hundreds of covers for CDs, books and comics, including the entire run of Gaiman's *Sandman*. He also has directed five shorts and three feature films—*MirrorMask*, *Luna* and *The Gospel of Us* with Michael Sheen.



Black Dog: The Dreams of Paul Nash cover
Published by Dark Horse Comics



Arthur Adams

Title: Guardians Of The Galaxy #19 cover Client: Marvel Comics Art © Marvel Characters, Inc. All rights reserved. Used with permission.



Nic Klein

Title: Drifter 13 pages 8 and 9 Medium: Digital Client: Image Comics



David Palumbo

Title: Swallowed Whole Medium: Oil on panel Size: 16 x 24 in. Client: Dark Horse Comics Art Director: Randy Stradley



Daniel Dociu

Title: Abandoned Medium: Digital Client: ArenaNet/Guild Wars 2 Art Director: Daniel Dociu



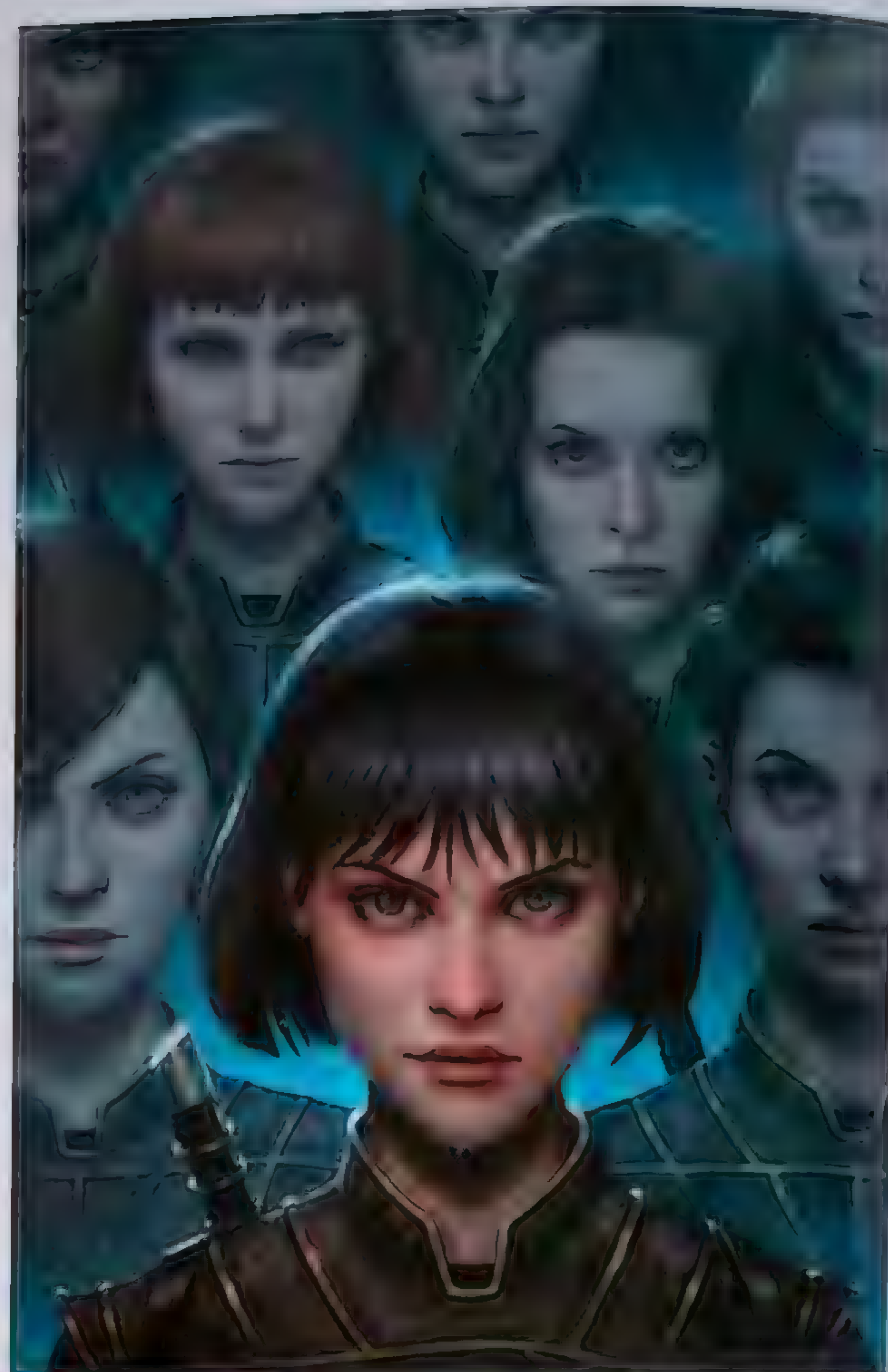
David Palumbo

*Title: Aliens and Predators
Medium: Oil on panel Size: 16 x 24 in.
Client: Dark Horse Comics Art Director: Randy Stradley*



Cory Godbey

Title: Hoggle's Reluctant Help Medium: Watercolor and digital
Size: 6.5 x 10 in. Client: The Jim Henson Co./BOOM Studios
Art Director: Sierra Hahn and Cameron Chittock



Dan dos Santos

Title: Serenity: No Power in the Verse #5 Medium: Oils on board
Size: 16 x 20 in. Client: Dark Horse Comics
Art Director: Freddy Miller Image © Darkhorse Comics



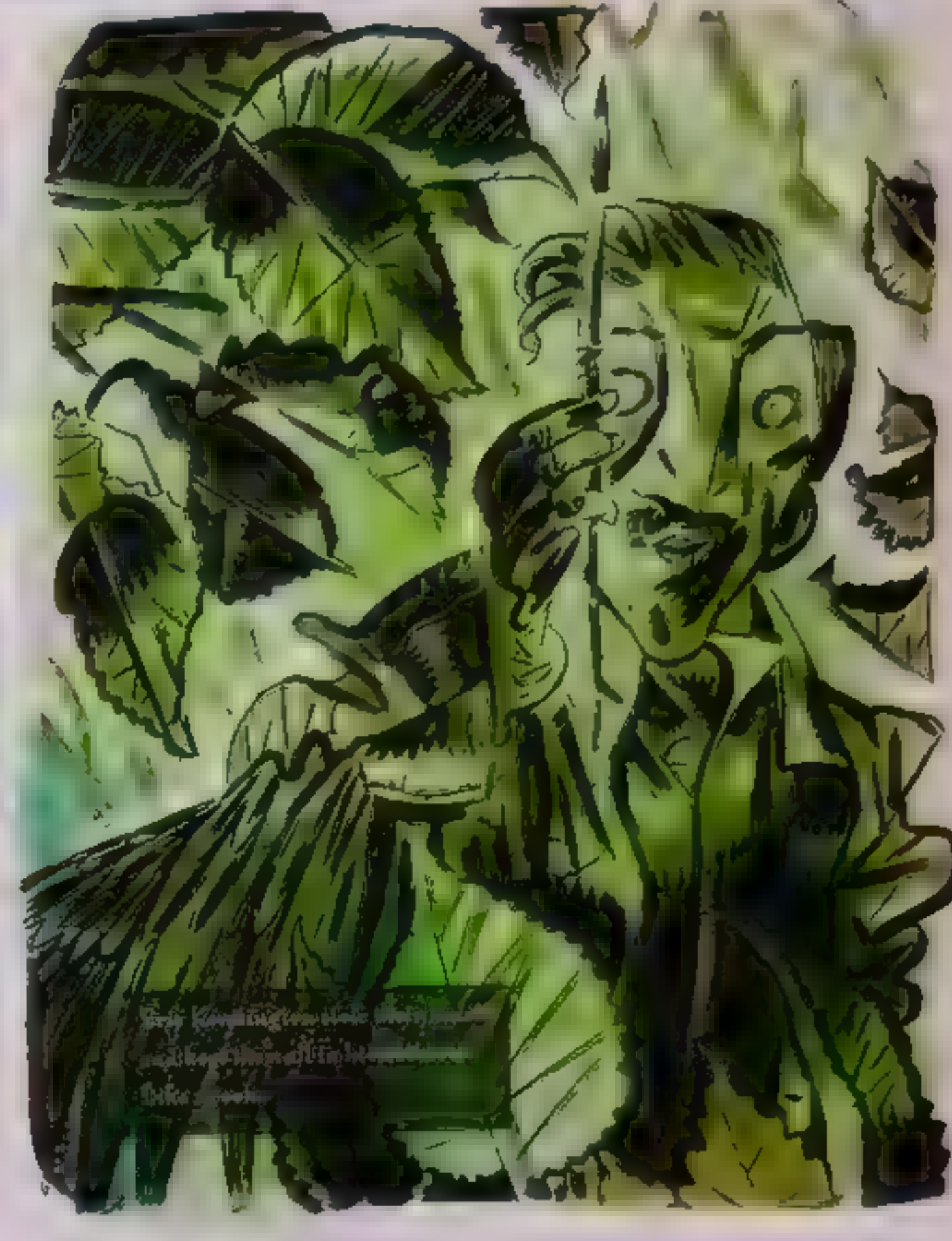
Brynn Metheney

Title: Tooth Fairy In Flight Medium: Pencil Size: 5 x 7 in.



Paolo Rivera

Title: Teenage Mutant Ninja Turtles Medium: Gouache and acryla gouache
Size: 18 x 24 in. Client: Sideshow Collectibles Art Director: David Igo



Dave McKean

Title: Black Dog: The Dreams of Paul Nash 2 Medium: Mixed Size: 16 x 20 in.
Client: 14-18 Now Foundation/Imperial War Museum/Lakes Int Art Director: Dave McKean



Dave McKean

Title: Black Dog: The Dreams of Paul Nash 3 Medium: Mixed Size: 16 x 20 in.
Client: 14-18 Now Foundation/Imperial War Museum/Lakes Int Art Director: Dave McKean



Jeffrey Alan Love

Title: RATHRAQ

Medium: Acrylic and ink Client: Image Comics

Art Director: John Arcudi and James Harren



Karla Ortiz

Title: Doctor Strange front view

Medium: Digital Size: 10 x 10 in.

Client: Marvel Films Art Director: Ryan Meinerang



Karla Ortiz

Title: Zealot concept Medium: Digital Size: 6.5 x 10 in. Client: Marvel Films Art Director: Ryan Meinerding



Alina Ivanchenko

Title: Did You Know the Stones Can Sing? Medium: Digital



Nic Klein

Title: Drifter 13 page 4 Medium: Digital Client: Image Comics



Milos Slavkovic

Title: Lightstep Chronicles 3 Medium: Pencils and digital colors
Size: 11.75 x 16.5 in. Client: Imagine Incredible Art Director: Misha Zivanov
Imagine Incredible Comics © 2015-2017 by Eipix Entertainment.
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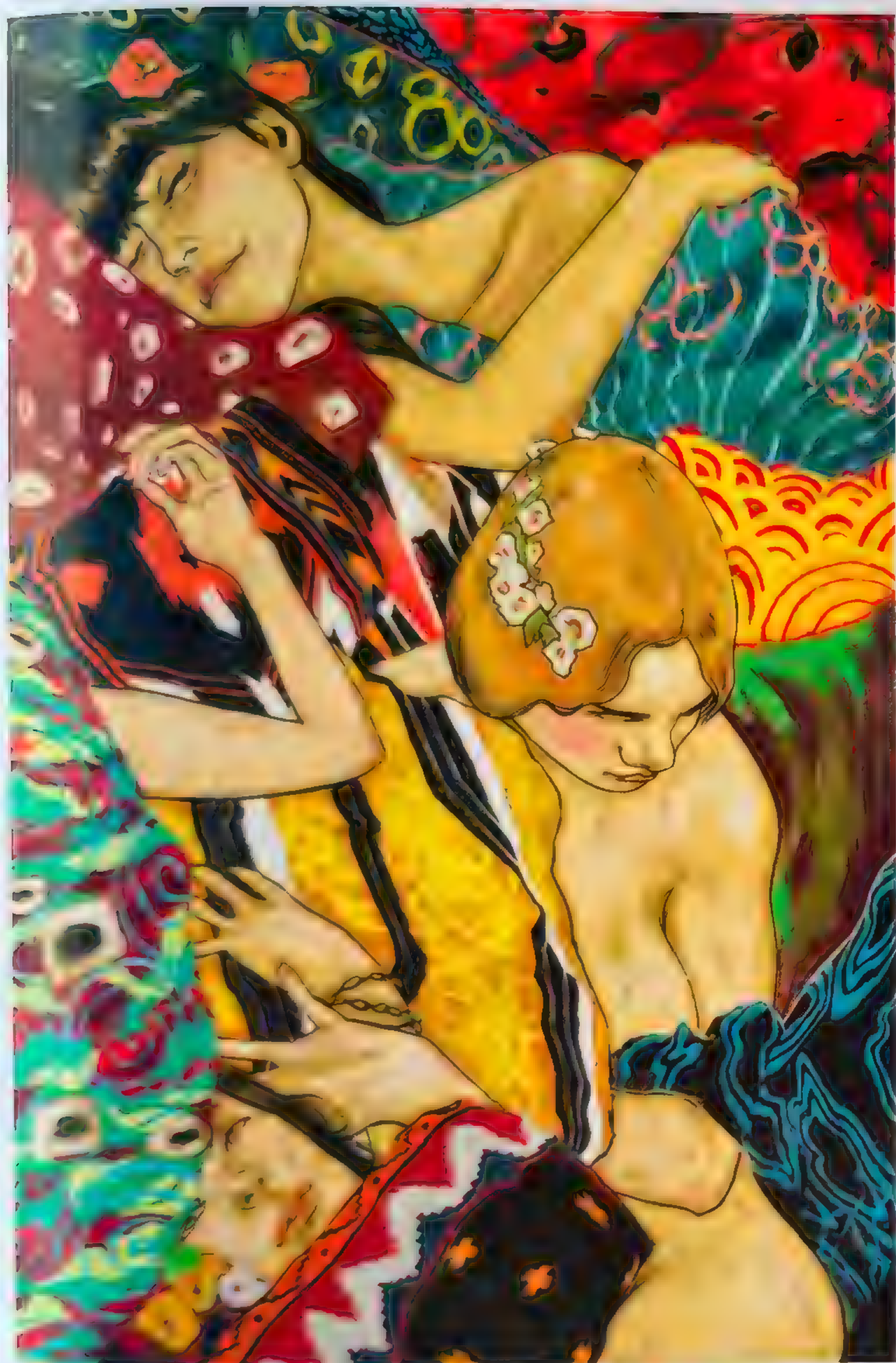
Milos Slavkovic

Title: Lightstep Chronicles 1 Medium: Pencils and digital colors Size: 11.75 x 16.5 in. Client: Imagine Incredible Art Director: Misho Zivanov
Imagine Incredible Comics © 2015-2017 by Eipix Entertainment. All rights reserved.



Scott M. Fischer

Title: Buffy: The High School Years #2 Medium: Digital Client: Dark Horse Comics Art Director: Freddie Miller



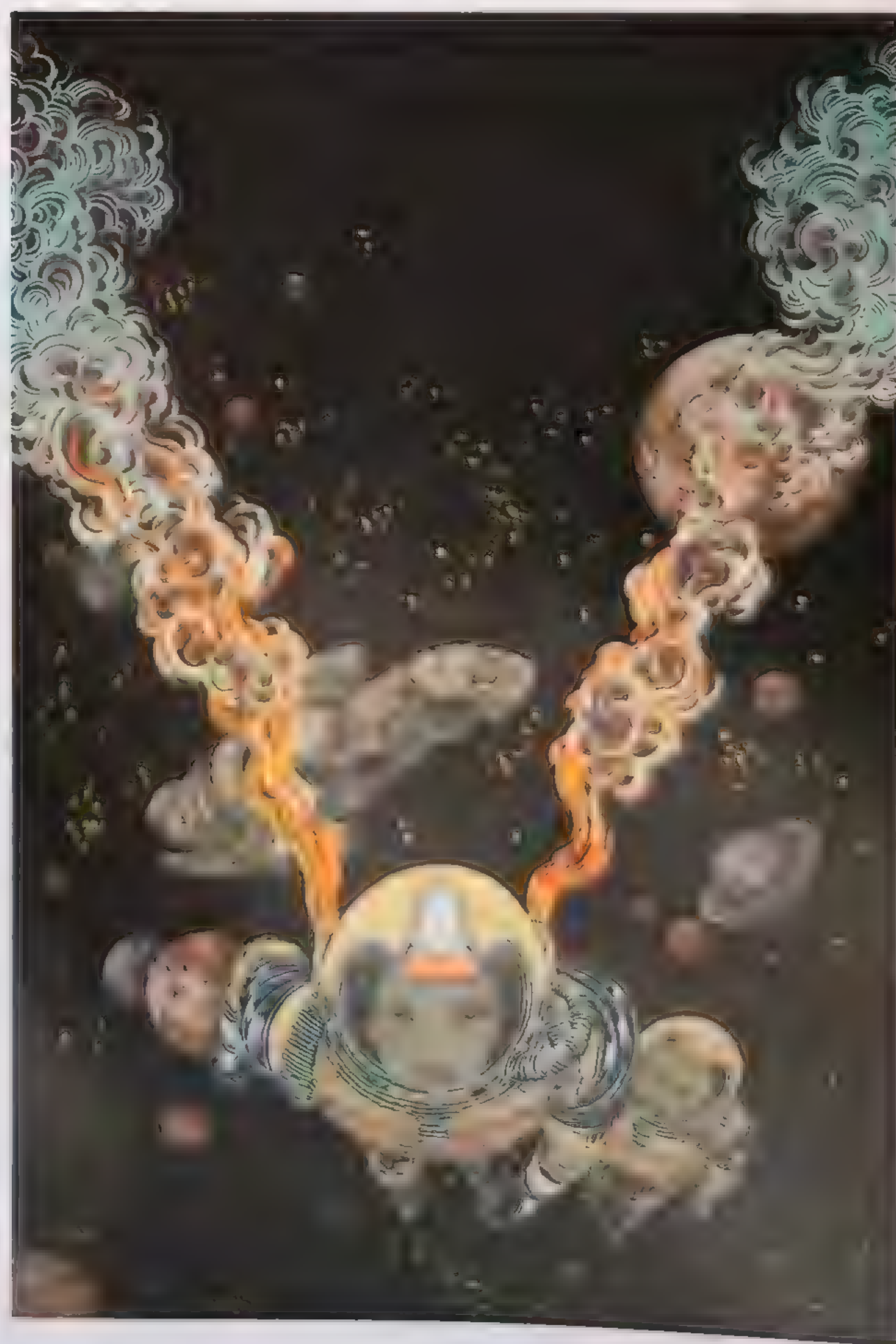
Nimit Malavia

Title: The Electric Sublime Medium: Mixed media and digital
4 x 21 in Client: IDW Publishing Art Director: W. Maxwell Prince



Scott M. Fischer

Title: Buffy: The High School Years #
Medium: Oil, acrylic gouache, and acrylic ink on canvas
Client: Dark Horse Comics Art Director: Freddie Miller



Yuko Shimizu

Medium: Ink drawing and digital color
Dark Horse Comics Art Director: Freddie Miller



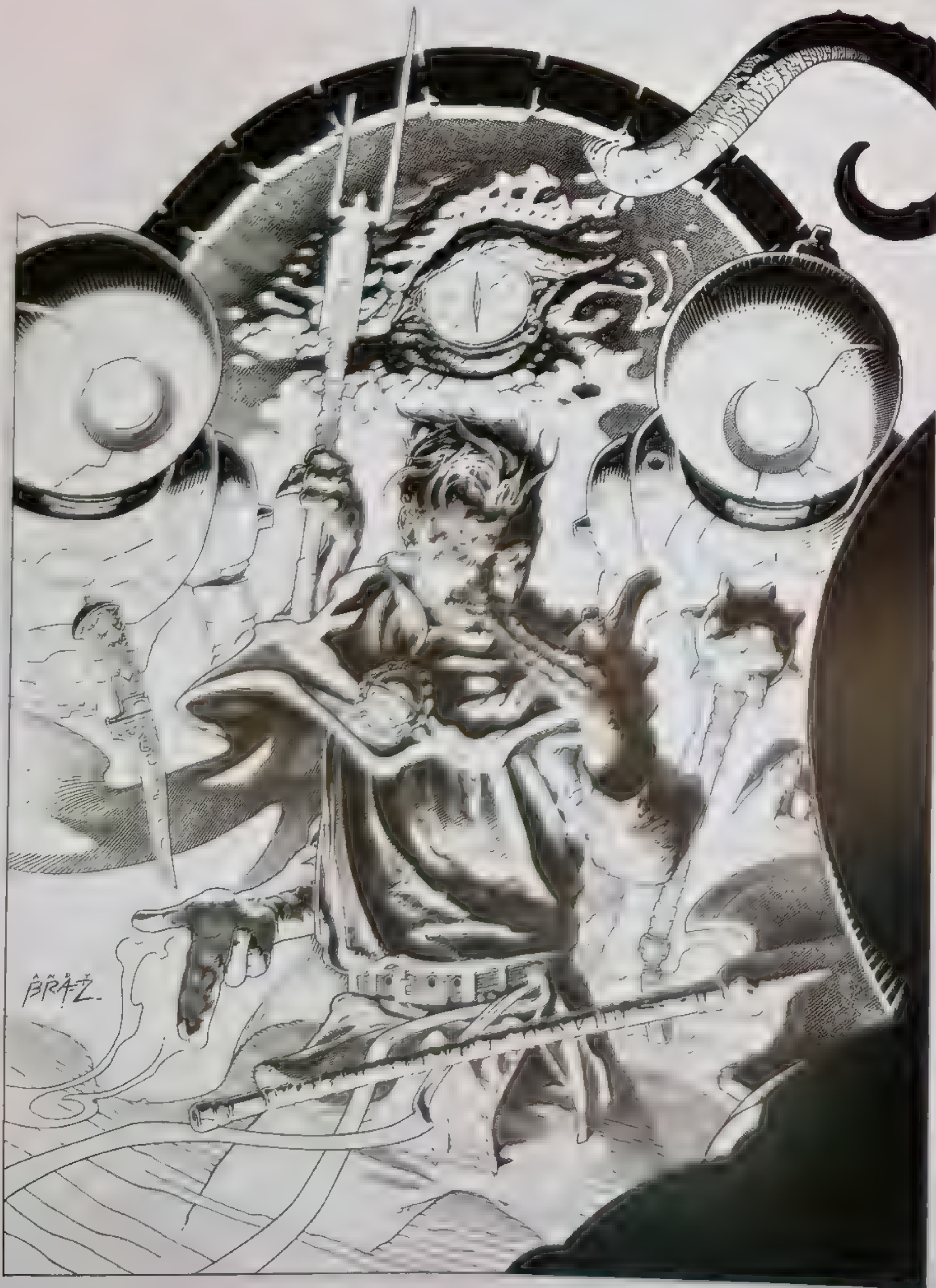
Terry Dodson

Title: Supergirl 1 cover Inker: Rachel Dodson
Medium: Pen and ink and Digital Size: 12 x 18 in. Client: DC Comics
Art Director: Ben Abernathy/Mark Chiarello



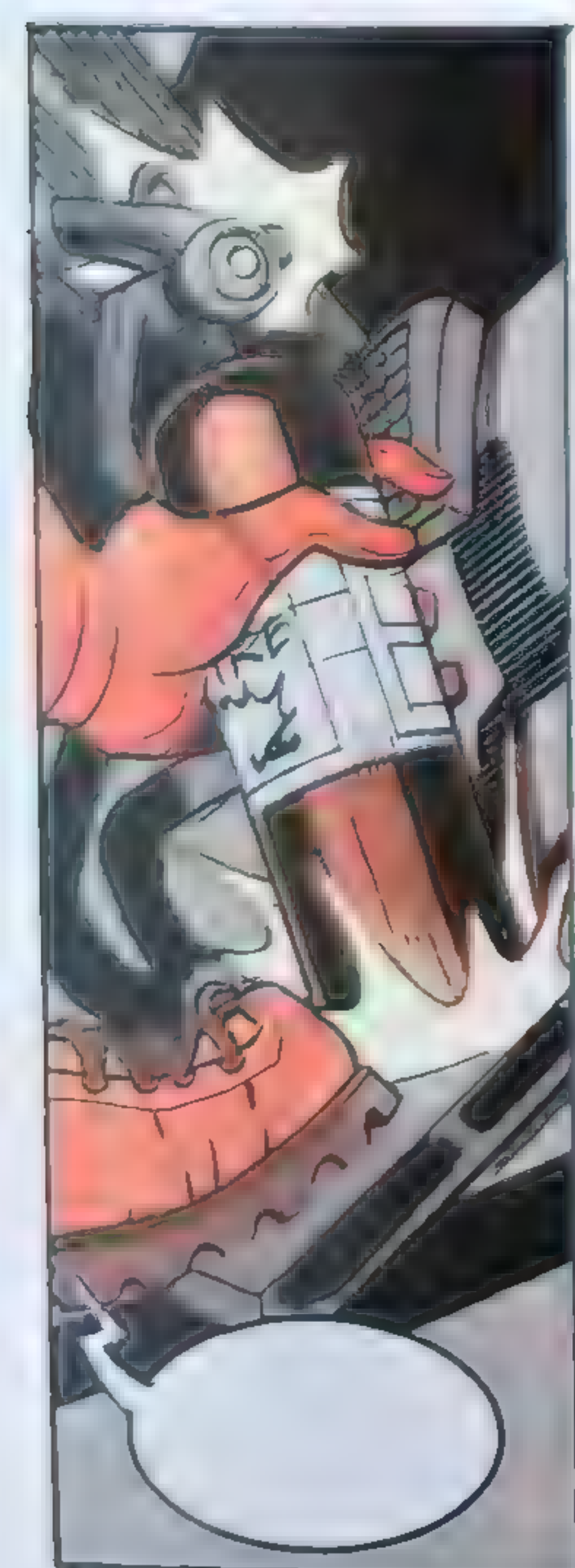
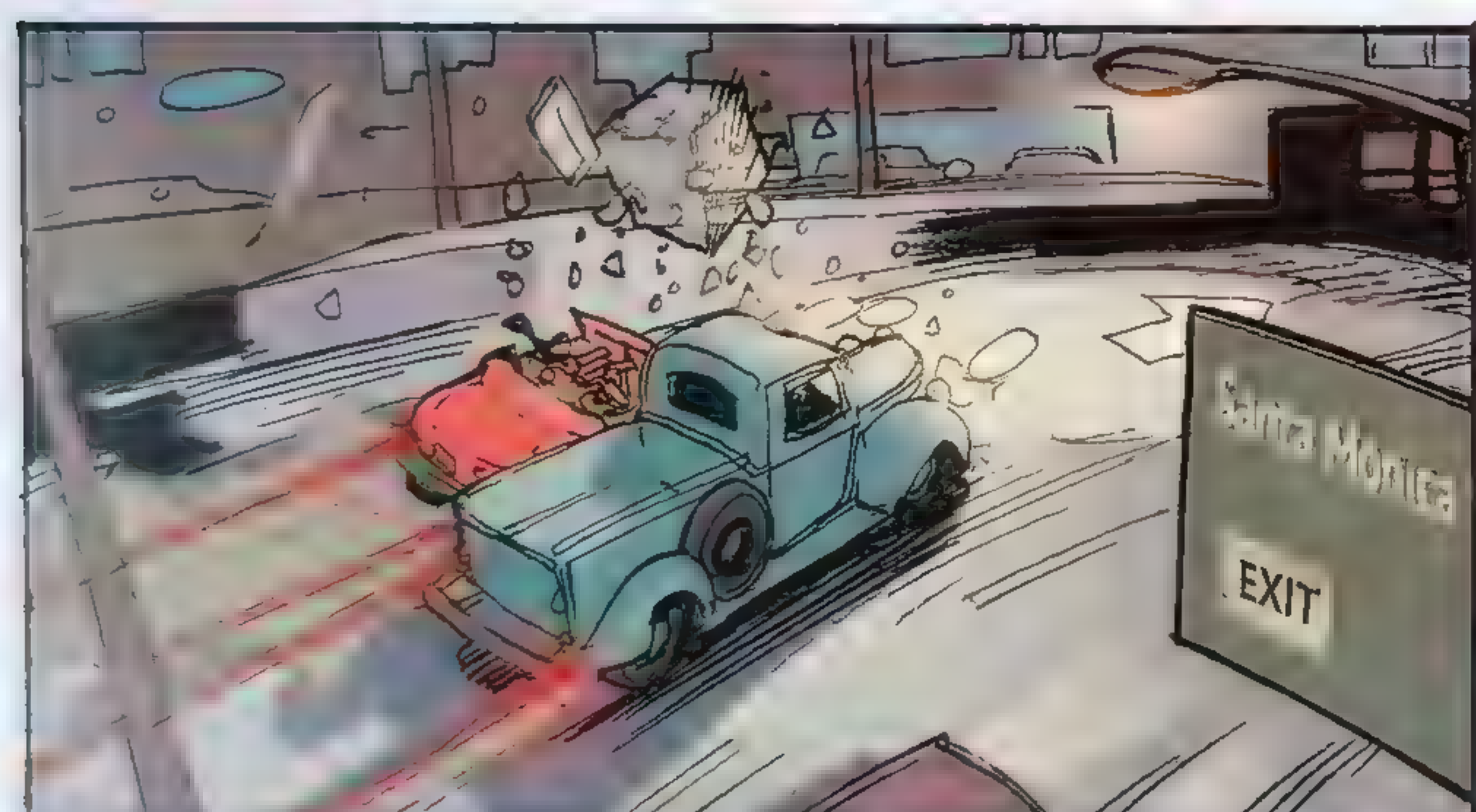
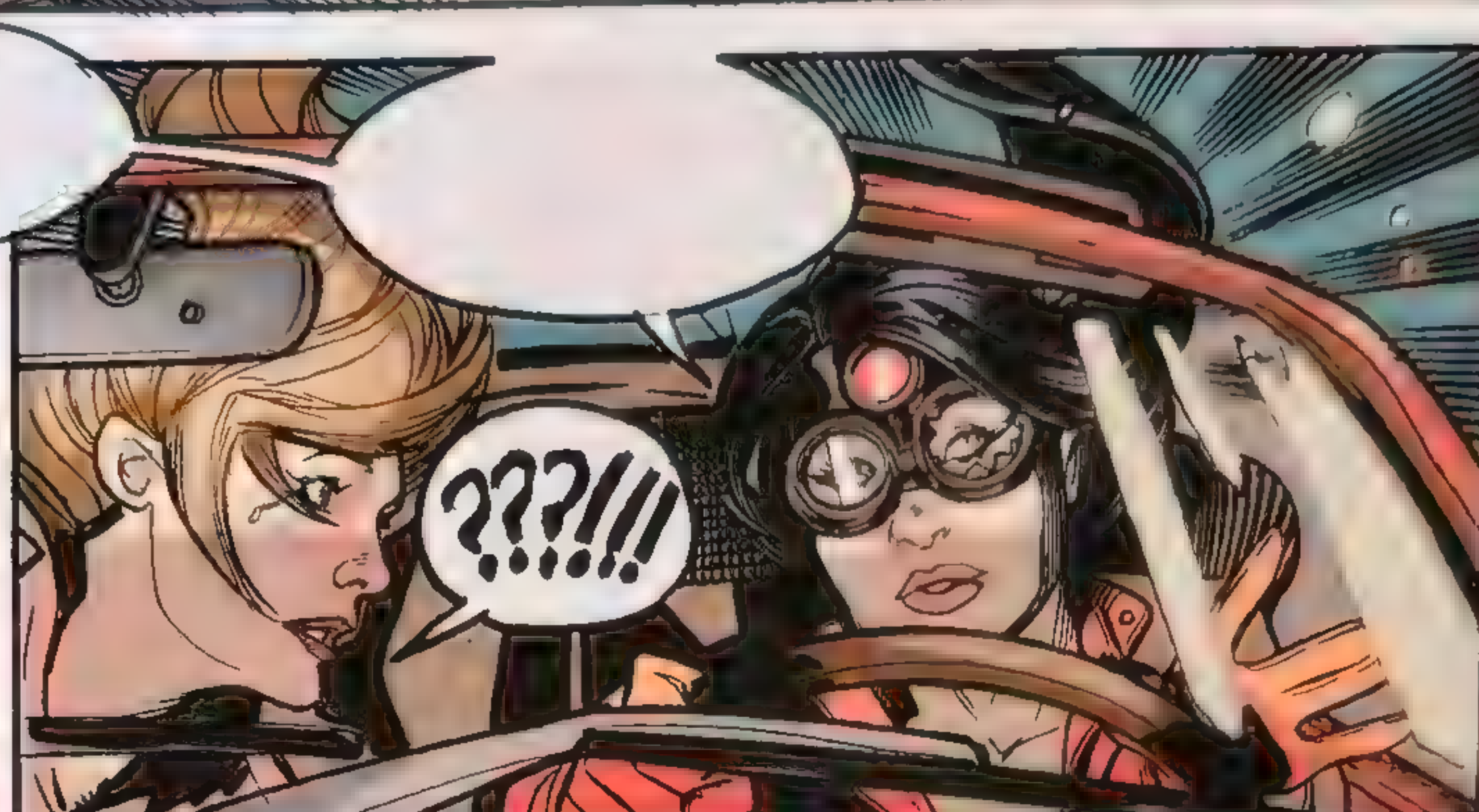
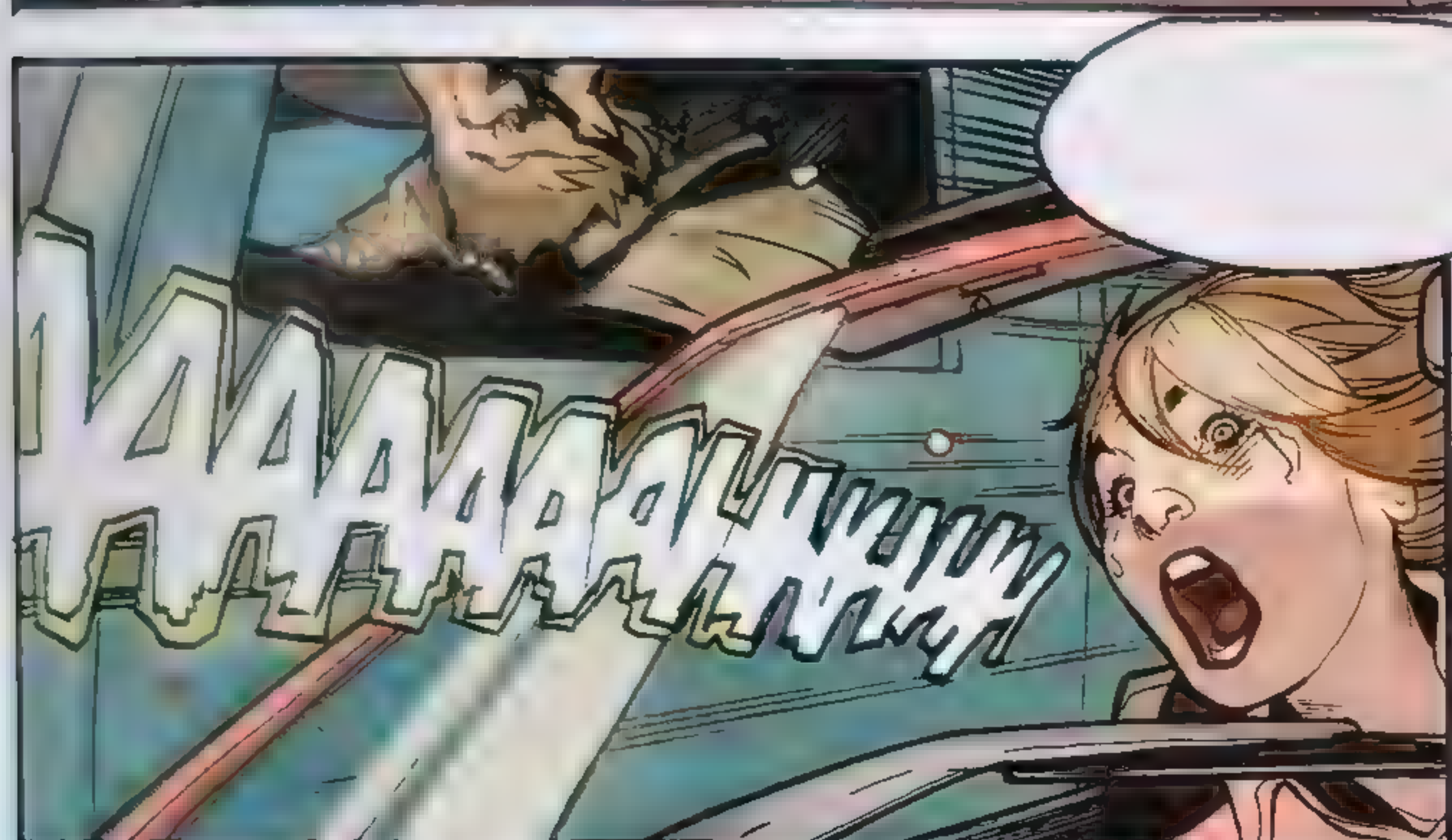
Terry Dodson

Title: Star Wars 25 variant cover Inker: Rachel Dodson
Medium: Pen and ink, and digital Size: 12 x 17 in. Client: Marvel Entertainment
Art Director: Heather Antos and Jordan White Copyright © Lucasfilm Ltd



Andy Brase

Title: Doctor Strange: Last Days of Magic #1 cover Medium: Pen and Ink
Size: 11 x 17 in. Client: Marvel Comics Art Director: Nick Lowe
© 2016 Marvel Entertainment



Terry Dodson

The Flash: Freedom Fighters #2 script by Terry Dodson. All other characters and designs
 © 2011 DC Comics. All rights reserved. Copyrighted material may be reproduced.



Frank Cho

Title: Harley Quinn #8 Medium: Pen and ink, and digital color Size: 14 x 21 in.
Client: DC Comics Art Director: Mark Chiarello Colorist: Laura Martin



Frank Cho

Title: Mae #1 Medium: Pen and ink, and digital color
Size: 14 x 21 in. Client: Dark Horse Colorist: Gene Ha



Frank Cho

Title: Skybourne #2 page 28 Medium: Pen and ink, and digital color
Size: 14 x 21 in. Client: Boom! Studios Colorist: Marcio Menyz



Frank Cho

Title: Wonder Woman #4 cover Medium: Pen and ink
Size: 19 x 24 in. Client: DC Comics



Frank Cho

Title: Totally Awesome Hulk #5 cover Medium: Pen and ink, and digital color Size: 11 x 21 in. Client: Marvel Comics Art Director: Sonia Oback



Mathieu Lauffray

Illustration pour le roman "Le Seigneur des Anneaux" de J.R.R. Tolkien, Éditions Genat Editions



Stephan Martiniere
Title: Alien Morning Medium: Digital
Client: Tor Books Art Director: Irene Gallo



Mathieu Lauffray
Title: Prophet TPB Medium: Digital
Client: Soleil Editions Art Director: Jean Wacquet



Dave Dorman
Title: Claw Medium: Oil and acrylic Size: 14 x 20 in. Client: John Dossinger Publishing Art Director: Travis Vengroff © 2016 John Dossinger Publishing



Mike Mayhew

Title: Star Wars: Revenge of the Sith HC cover Medium: Watercolor
Size: 15 x 22 in. Art Director: Jeff Youngquist
Copyright © Lucasfilm Ltd



Steve Rude

Title: Future Quest #3 cover Medium: Translucent and opaque watercolor
Size: 20 x 30 in. Client: DC Comics Art Director: Dan Didio



Colleen Doran

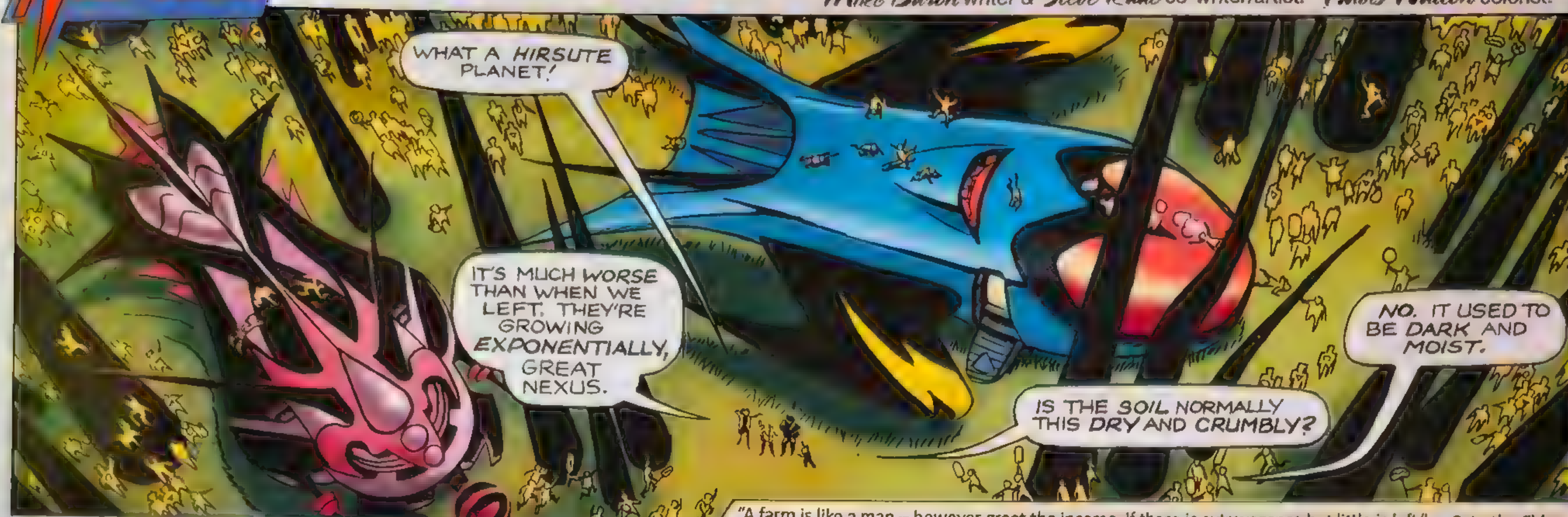
Title: Neil Gaiman's Troll Bridge page 4
Medium: Mixed media pencil and digital Size: 6.75 x 10.25 in.
Client: Dark Horse Comics Art Director: Diana Schutz and Daniel Chabon



NEXUS

ARRIVES ON **OSCEOLA** TO INVESTIGATE THE MYSTERIOUS "HAIRS" EMERGING FROM THE PLANET'S SURFACE.

Miko Baron writer & Steve Rude co-writer/artist. Travis Walton colorist.



TO BE **CONTINUED!**

Steve Rude

Title: Nexus Strip 4 Medium: Hand inked and lettered, and digitally colored Size: 18 x 24 in. Client: Rude Dude Productions, LLC



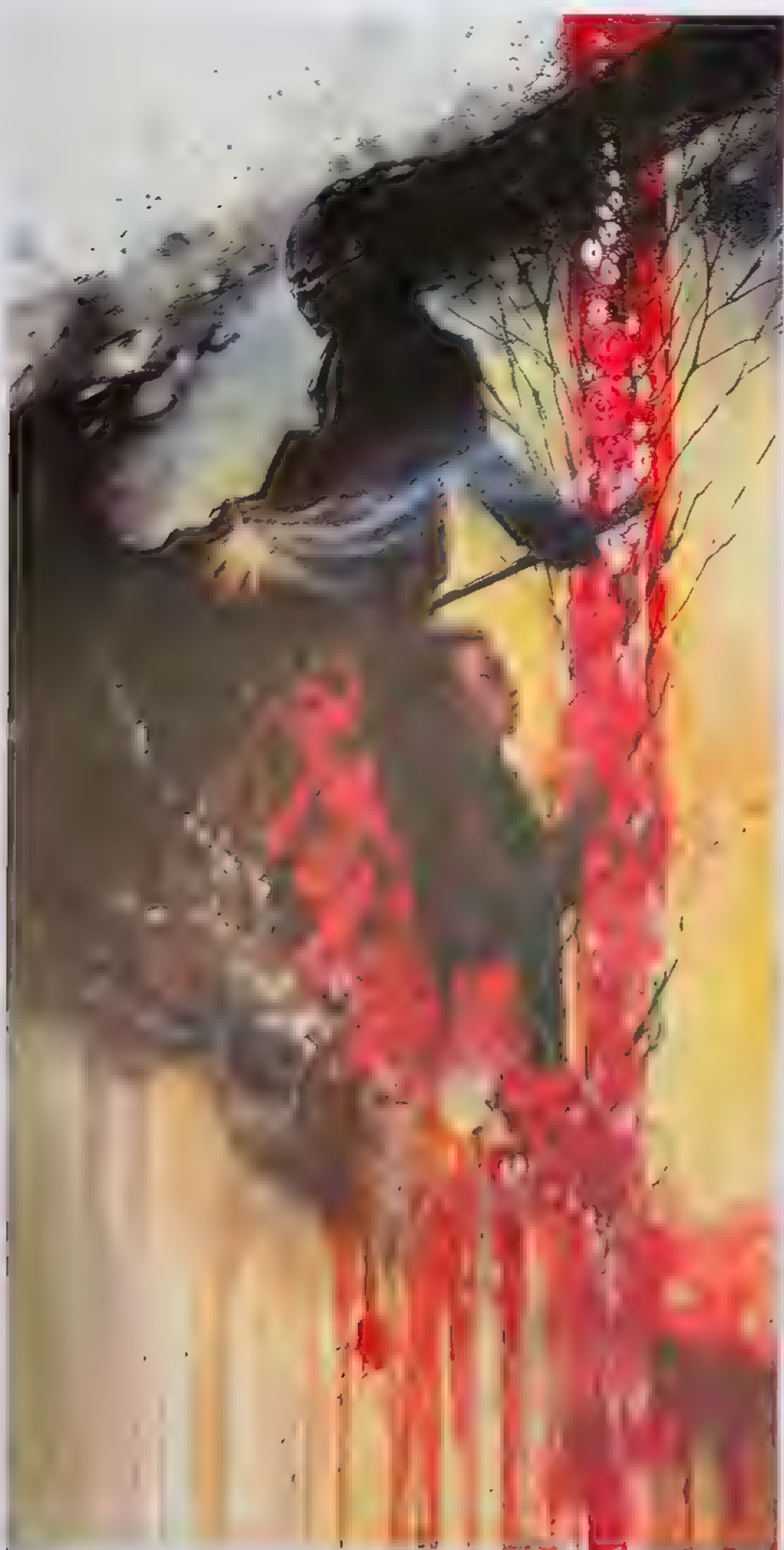
Randy Haldeman

*Title: Petty Little Stings cover Medium: Digital (Clip Studio Paint)
Size: 11 x 17 in. Art Director: Brandon Barrows*



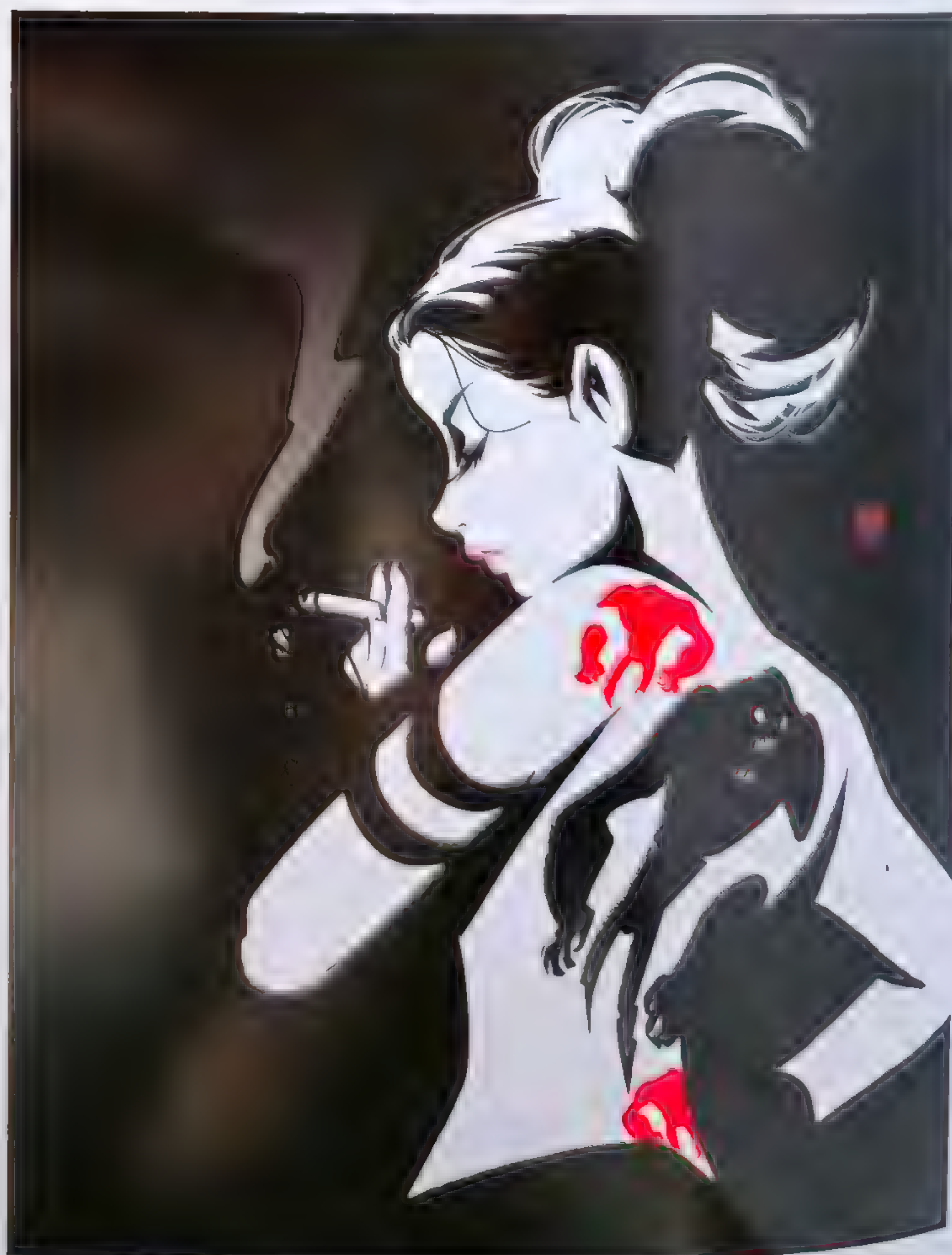
Lowell Isaac

*Title: Lux Cover #1 Medium: Ink and brush, and digital
Size: 10 x 15 in. Client: Dwayne Stewart*



Nen Chang

*Title: Blood Stutter
Medium: Watercolor, gouache, and ink Size: 10 x 21 in.
Client: Titan Comics, Bethesda, and Arkane Art Director: Tom Williams*



Sho Murase

Title: Kodoja Medium: Mix media Size: 11 x 17 in. Client: Kodoja



Android Jones

Title: Marwan Medium: Digital painting Size: 10 x 22 in.



Kellan Jett

Title: Deva Mountain City
Medium: Digital Client: MTB Design Works



COURT OF THE DEAD: VOXXINGARD

by SEAN ANDREW MURRAY

Medium: Pencil and digital Client: Sideshow Collectibles, Inc. Art Director: Tom Gilliland

"This is truly a dream come true. I am extremely honored by this recognition! Ever since I picked up my first copy of the original *Spectrum* as a college student in Syracuse, I dreamed about getting my art onto these pages, but winning this award was beyond my wildest imagination! Honestly, though, the best part of being a part of *Spectrum* has been getting to know everyone in the illustration community. The warm support and friendship that has come along with participating in this community is invaluable.

"The image is a testament to the power of a great client and a great project. Tom Gilliland from Sideshow approached me about working on *Court of the Dead* several years ago, and at first I was skeptical: Was my style right for this project? But once I began working with them, I realized that instead of wanting me to adapt to a particular style or look, they wanted me to bring my particular aesthetic to their project. Working on *Court of the Dead* for Sideshow is like working on a personal project, and that is the best kind of job an illustrator or concept artist can get, in my opinion."

Sean Andrew Murray is a freelance concept artist, illustrator, author and teacher. He spent the first half of his career as a full-time video-game concept artist, working on several titles, including *Dungeons & Dragons Online*, *The Lord of the Rings Online* and *Kingdoms of Amalur: Reckoning*.

Murray's freelance client list includes Disney-Hyperion Publishing, DreamWorks, Electronic Arts, Guillermo del Toro, HarperCollins, Legendary Pictures, LEGO, Sideshow Collectibles, Sony Screen Gems, Wizards of the Coast and many others. Thanks to a successful Kickstarter campaign in 2012, he self-published *Gateway: The Book of Wizards* as a primer into his personal world-building project. He also just wrapped up production on a card/board-game hybrid called "Gateway: Uprising," which is published by CMON and Fishwizard Games.

Murray has taught illustration at the Maryland Institute College of Art, Syracuse University (his alma mater) and the New Hampshire Institute of Art, and he recently began teaching visual development in the illustration department at the Ringling College of Art and Design. He also teaches world-building online and at various illustration-focused workshops.



Gateway: Uprising. The Fearless Four.
Illustration done for Fishwizard Games, Inc.

THE JUNGLE BOOK





KING APE MINION *by* IAIN MCCAIG

Medium: Pencil with digital paint Size: 8.5 x 11 in. Client: Disney Feature Films Art Director: Jon Favreau
Copyright © 2017 Walt Disney Feature Films

"Thank you so much for this! Concept designing on Jon Favreau's *Jungle Book* was pure bliss. How many other shows let you work alongside Jon Swick, Vance Kovacs, Christian Alzmann and Claire Wendling? It was Christmas every time I opened the Dropbox folder! I dedicate this card to everyone on that amazing team. It was a joy and an honor to work with you, my friends. WOOHOOOOOOO!!!!"

Iain McCaig divides his energies between a lifelong love of storytelling and a passionate belief that everyone in the world can learn to draw.

He is best known for his cover art for Jethro Tull's *Broadsword and the Deep* and for his *Star Wars* designs for Queen Amidala and Darth Maul. His other film work includes *Interview With the Vampire*, Francis Ford Coppola's *Dracula*, *Terminator 2*, *Hook*, *Peter Pan*, *Charlotte's Web*, *Harry Potter and the Goblet of Fire*, *John Carter*, *The Avengers*, *Guardians of the Galaxy*, *Star Wars: The Force Awakens* and Jon Favreau's live-action *The Jungle Book*. McCaig is an illustrator, author,

screenwriter, director and producer, teacher and mentor, as well as a husband and father of two. In 2014, he received the Spectrum Fantastic Art Grand Master Award.

"I don't remember a time when I wasn't drawing," says McCaig. "It was always a specific something, though: dinosaurs, the Frankenstein monster, Sean Connery, otters, E-type Jaguars. The list grew rapidly, and each thing seemed to be part of a secret code that I'm still trying to crack. In the meantime, my sketchbooks filled up with a cast of characters, and before long I noticed that two or three of them on a page created a story. From that day on, all I've ever wanted to do is throw words or images together and watch them tell their tales, as surprised as anyone else at what they say. People ask me how I stay so enthusiastic about what I do, but only because they don't understand what I'm doing—that I'm treasure-hunting tales that are right in front of me, of all of us, all the time. It's not a question of staying enthusiastic. I have to bite my tongue not to whoop out loud all the friggin' time!"



Alice and the Pool of Tears
Private commission for Barry Klugerman
Elfin Light Press



Te Hu

Title: Secret of Seda Medium: Digital Size: 12 x 17 in.



Tyler Jacobson

Title: ST. MICHAEL'S Tower Medium: Digital Client: Dungeons & Dragons/Wizards of the Coast Art Director: Richard Whitten



Ronan LE FUR, a.k.a. Dofresh
Title: Fortress Africa Medium: Digital



Ronan LE FUR, a.k.a. Dofresh

Title: Fortress Manhattan Medium: Digital



Xu Jie

Title: Brain's Cave Medium: Digital Size: 12 x 6.6 in



Casey Bailey

Title: The Many (King) *Medium:* Digital *Size:* 2000 x 3388 px.
Client: John Dossinger Publishing *Art Director:* Travis Vengroff
 © 2016 John Dossinger Publishing



Edvige Faini

Title: Lords for the Ring—2 Downfall of Numenor
Medium: Digital *Size:* 27.75 x 27.75 in.
Client: Aist—Associazione Italiana Studi Tolkieniani—Tolkien Society of Italy
Art Director: Angelo Montanini



Edvige Faini

Title: Meeting The Noumenon *Medium:* Digital *Size:* 27.75 x 14.25 in.



Edvige Faini

Fire breaths the King — The King of the Dragon, Medium Digital
 Size: 27.15 x 27.15 cm — Carré d'art gallery to the Grand Théâtre — Italian Society of Italy Art Director: Angelo Montanari



Evan Monteiro

*Title: The Green Kith, Medium: Digital
Size: 20 x 12 in. (Paint with Camera) Art Director: Fred Jordan, Art Team*



Fred Jordan

*Title: Lord Ruhtiki of the Roaming Drift
Eastern Suzerainty Alliance High Council Member #4*



Gabriel Tan

Title: Temple Guardian Medium: Digital Size: 1920 x 1091 in.



Dave Seeley

Title: Ronin Medium: Digital Client: FromSoft Games Art Director: Daniel Gregoire, Robert Simpson, and Masanori Takeuc © FromSoft



Gus Mendonça

Title: Race Track Medium: Digital
Size: 20 x 10 in. Client: To The Stars LLC Art Director: Gus Mendonca



Gus Mendonça

Title: Rem Warrior Medium: Digital
Size: 20 x 12 in. Client: To The Stars LLC Art Director: Gus Mendonca



Eddie Mendoza

Title: The Giant's Archway Medium: Digital



Enzhe Zhao

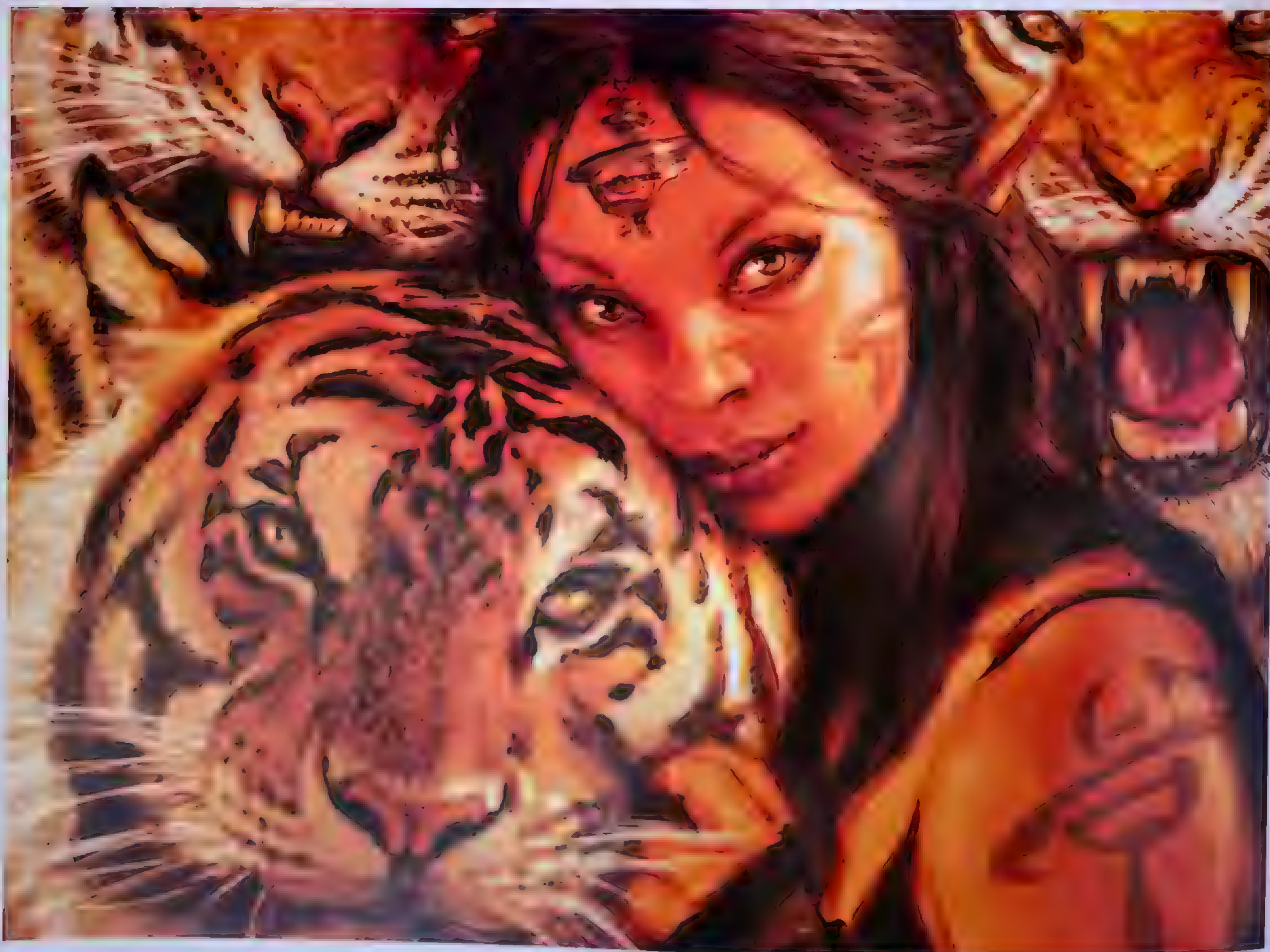
Title: Industrial Planet - Vortexaling Medium: Digital Size: 12 x 5.5 in Art Director: Enzhe Zhao



Iain McCaig

The Jungle Book Medium: Pencil with digital paint

Size: 8.5 x 11 in. Client: Jon Favreau Art Director: Disney Feature Films Copyright © 2017 Walt Disney Feature Films



Iain McCaig

Selvala's Beastmaster Medium: Pencil with digital paint

Size: 8.5 x 11 in. Client: Wizards of the Coast Art Director: Cynthia Sheppard



THE JUNGLE BOOK

Iain McCaig

Title: Shere Khan *Medium:* Pencil with digital paint
Size: 8.5 x 11 in. *Client:* Disney Feature Films *Art Director:* Jon Favreau
Copyright © 2017 Walt Disney Feature Films



Jenn Ravenna

Title: Falling to Death's Door *Medium:* Digital
Size: 2000 x 850 px. *Client:* Harebrained Schemes *Art Director:* Mike McCain



Jenn Ravenna

Title: The Quiet Roar of Eternal Rest *Medium:* Digital
Size: 2000 x 850 px. *Client:* Harebrained Schemes *Art Director:* Mike McCain



Mike McCain

Title: BattleTech: Invasion *Medium:* Digital
Size: 26 x 11 in. *Client:* Harebrained Schemes *Art Director:* Mike McCain



Bastien Lecouffe Deharme

Title: The Blood Blade *Medium:* Digital *Client:* Applibot



Bastien Lecouffe Deharme

Title: The Mist and the Ravens *Medium:* Digital *Client:* Mynet



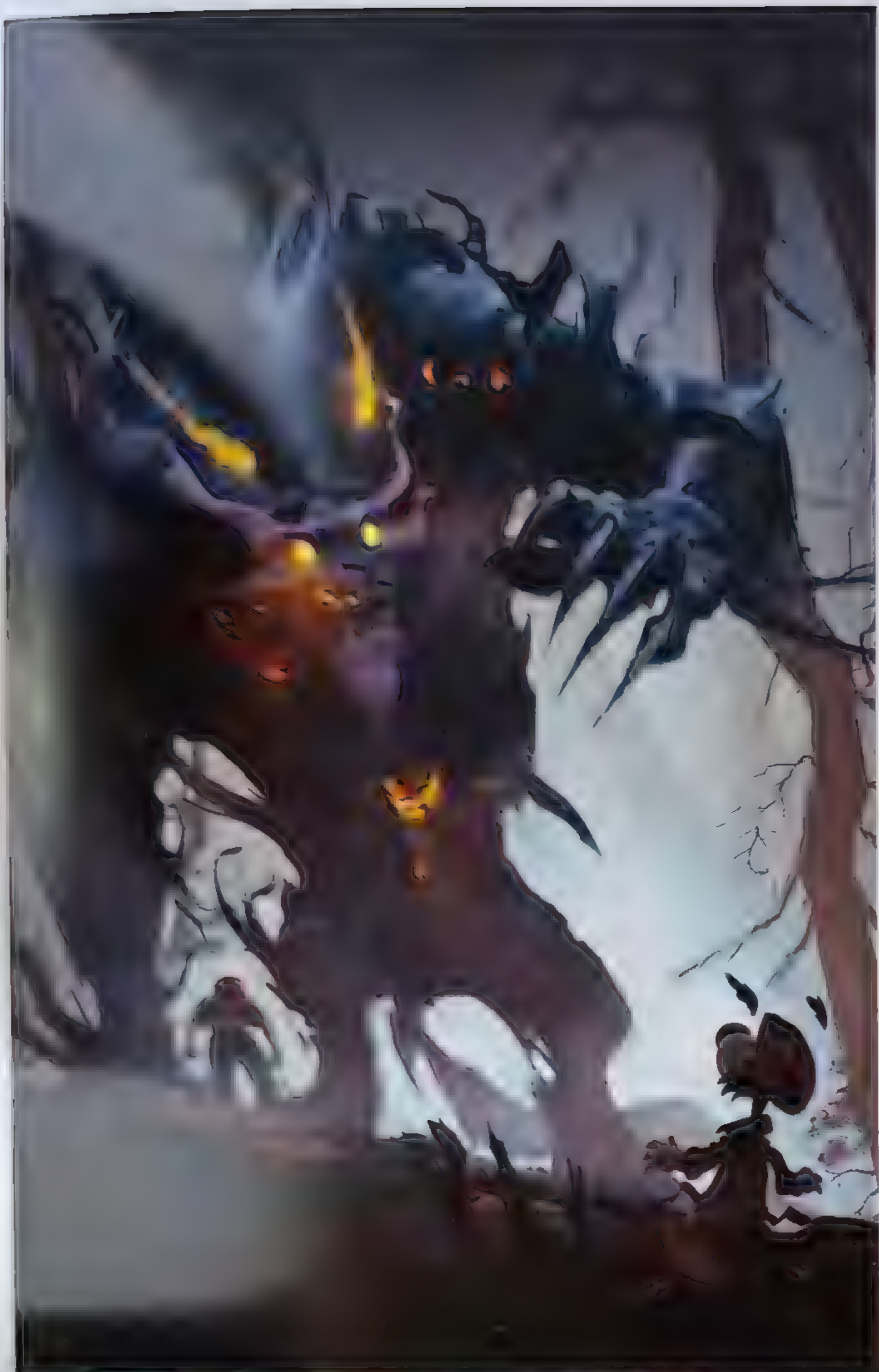
Paul Sullivan

Title: La Muerte's Castle Medium: Digital
Size: 20 x 9 in. Client: FOX/REEL FX Art Director: Jorge Gutierrez and Paul Sullivan



Paul Sullivan

Title: Mexopolis Medium: Digital
Size: 20 x 9 in. Client: FOX/REEL FX Art Director: Jorge Gutierrez and Paul Sullivan



Rafal Wojtunik

Title: The Angel Medium: Digital Size: 13 x 20 in.
Client: El Estudio Inmortal Producciones Cinematográficas
Art Director: Abraham Lopez



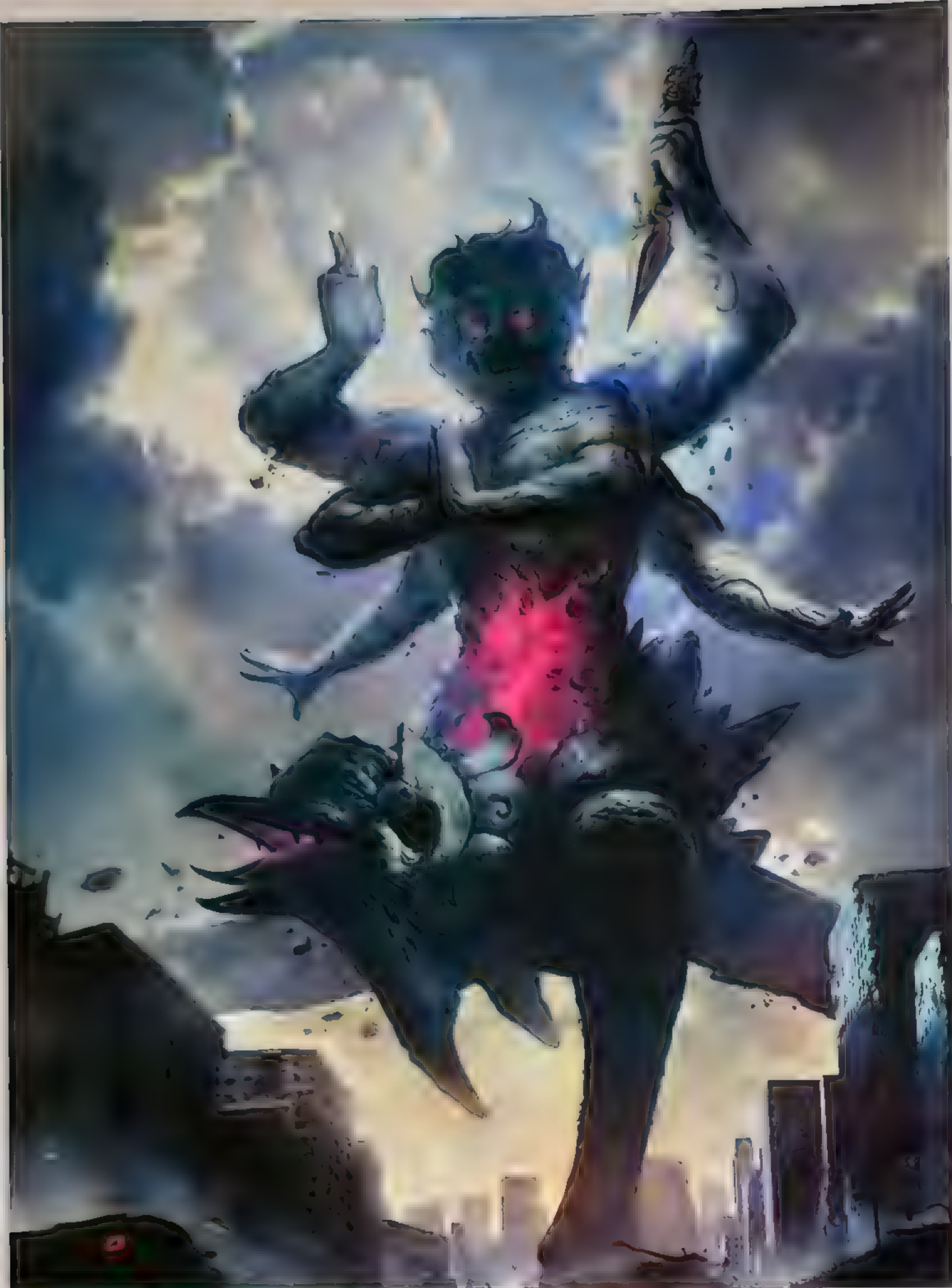
Sarah Jones

Title: Oaron The Hunter Medium: Digital Size: 14 x 20 in.



Rafal Wojtunik

Title: The Angel Medium: Digital Size: 13 x 20 in.
Client: El Estudio Inmortal Producciones Cinematográficas
Art Director: Abraham Lopez



Fang Zheng (Auron)

Title: From Heaven Medium: Digital Size: 9 x 12 in.



Cristi Balanescu

Title: The Witch Medium: Digital Size: 10 x 15 in. Client: Secret Level



Gyula Nemeth

Title: The Island of Dr. Moreau Medium: Digital



Chris Rahn

Title: Taalgjord, Frost Giant Jarl Medium: Digital

Client: Dungeons & Dragons/Wizards of the Coast Art Director: Richard Whitters



Ryan Richmond
Title: Canal Market Medium: Digital Size: 16.5 x 9.25 in.

By Rich



Ryan Richmond
Title: Reclamation of a Lost World Medium: Digital Size: 10.75 x 6 in.



Ryan Richmond

Title: Venetian Winter Medium: Digital Size: 16.5 x 9.25



Andrew H. Leung

The Adventure Begins Medium: Digital
Size: 16.5 x 9.25 © 2001 Disney Feature Film
Production Designer: Christopher Glass

Andrew H. Leung



Seokin Chung

Title: Heist Medium: Digital Size: 15 x 7 in.

Devourer



Shawn Wood

Title: Devourer Medium: Digital Client: Dungeons & Dragons/Wizards of the Coast Art Director: Kate Irwin



Takeshi Oga

Title: Orbaran Medium: Digital Client: Hobby JAPAN Art Director: Hiroyuki Soejima



Takeshi Oga

Title: Shadas Medium: Digital Client: Hobby JAPAN Art Director: Hiroyuki Soejima



Tyler Jacobson

Title: Hall of the Storm Giants // Medium: Digital Client: Dungeons & Dragons/Wizards of the Coast Art Director: Richard Whitters



Te Hu

Title: Travel to India Medium: Digital Size: 12 x 17 in



Gao Xin

*Title: The Mountains Leader Medium: Digital
Size: 11 x 12 in. Art Director: Gao Xin*



Gao Xin

Title: Strug Medium Digital size: 0 x 12 m Art Director: Gao Xin



DRESS-UP FROG LEGS *by* JESSE THOMPSON

Medium: Resin and oil paint *Size:* 24 x 20 x 18 in. *Art Director:* Jesse Thompson

"I've followed *Spectrum's* publication from the beginning, and it was a refuge for my teenage imagination. All these years later, it has grown into a cultural touchstone that is as important as just about any art institution, and it continues to inspire my adult imagination. To be recognized within its pages is a very high and humbling honor. Many thanks to the talented people that put *Spectrum* together each year and to all the amazing artists who share their work that inspires us all to keep working harder."

Jesse Thompson is a sculptor and painter who currently lives and works in Singapore. Primarily a fine artist, Jesse has been enthralled with illustration and fantasy art since his youth, and much of that culture influences and inspires his work across genres. A graduate of the Rhode Island School of Design's sculpture program, Thompson has taught at many colleges in the U.S. but now is an assistant professor of foundations at Nanyang Technological University in Singapore, where he continues to make sculptures, paintings, drawings and comics.



Among Twenty Snowy Mountains



Dear My Friend
Mrs.
Simple is the Best

NEPHILA *by* AKIHITO

Medium: Mixed media Size: 68 x 29 x 28 ft.

"I am truly honored to have received the silver award in contemporary art for Spectrum 24 this year. I have to thank Spectrum for giving me a great opportunity to show my art. The book is one of my favorites. It has become one of my annual big events since I got the silver award in the Dimensional category in Spectrum 15."

Akihito Ikeda has been working in the film industry as a special-effects makeup artist for 23 years. He also has been a fine artist since 2003. His film credits include *Guardians of the Galaxy 2*, *Independence Day 2*, *Jurassic World*, *Pacific Rim*, *The Hulk*, *The Revenant*, *Terminator Genisys*, *Transformers*, *World War Z*, *Alice in Wonderland* and the *Alien vs. Predator* franchise. Akihito also worked on the Academy Award-winning *The Chronicles of Narnia: The Lion, The Witch and The Wardrobe*.



Fire Skull

Completed for the annual gallery show "Conjoined" in Santa Monica, California.





Amilear Fong

*Title: Oglavael The Executioner Medium: Apoxie modeling compound mixed with plasticine Size: 32 x 15 in.
Designer/Photographer: Jeannette Villarreal Client: Sideshow Inc. Art Director: Tom Gilliland*



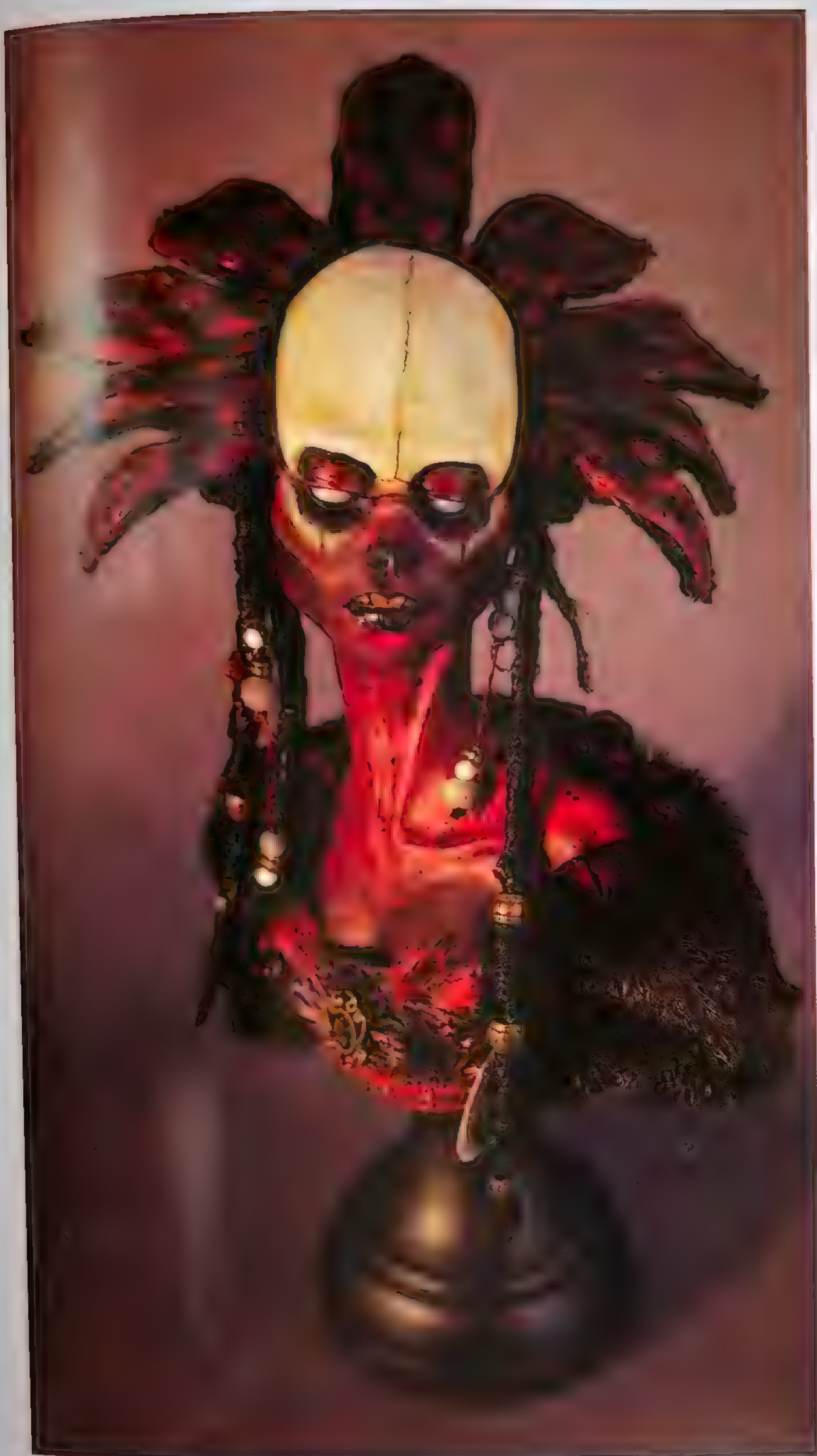
Dug Stanat

Title: The Corruption of Father O'Malley Medium: Ceramic installation



Virginie Ropars

Title: Yeyubog Medium: Mixed media Size: 36 in. Art Director: Bram



Virginie Ropars

Title: All That Will Remain I Medium: Mixed media Size: 10.25 in.



Virginie Ropars

Title: The Evil Eye Medium: Mixed media Size: 15 in.



Gomesh Karnchanapayap

Title: 4 Gods. String Master Medium: Bronze Size: 24 x 48 x 20 in. Designer/Photographer: Chalermpol Janrayab Client: Tribhumi



Gomesh Karnchanapayap

Title: 4 Gods. He Who Sees All Medium: Bronze Size: 12 x 20 x 20 in. Designer/Photographer: Chalermpol Janrayab Client: Tribhumi



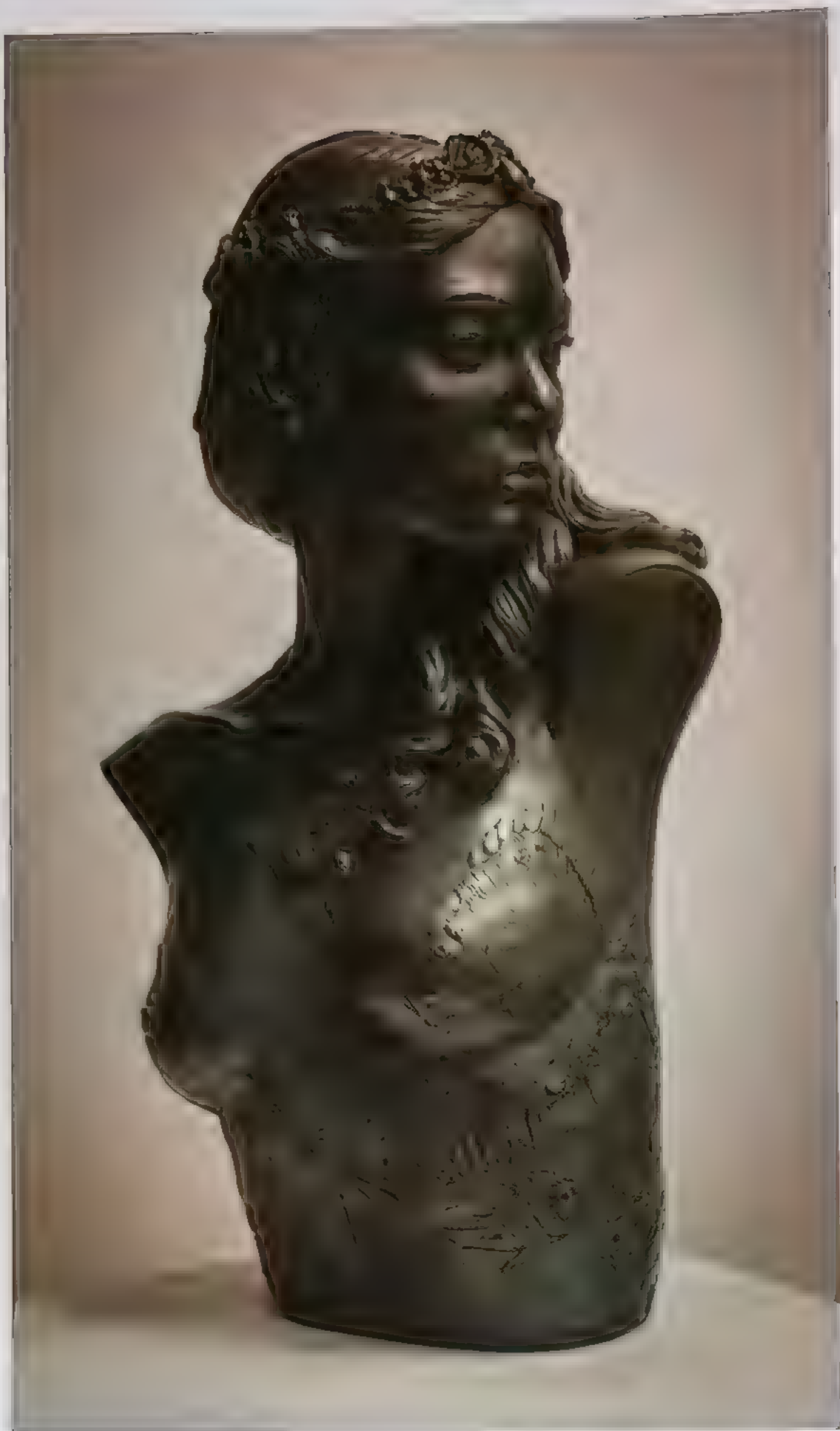
Dug Stanat

Title: When She Calls the Dogs Medium: Mixed media and acrylic Size: 48 x 32 x 12 in.



Jesse Thompson

*Title: Travelers Medium: Wax, oil paint, and motor oil Size: 18 x 24 x 14 in.
Client: Thanks to funding by Nanyang Technological University Art Director: Jesse Thompson*



Colin and Kristine Poole

Title: Cleopatra—Muse of Dreams Medium: Bronze Size: 23 x 14 x 8.5 in.



Colin Poole

Title: Gift of the Faun Medium: Clay for bronze Size: 24 x 6 x 12 in.



Dan Chudzinski

*Title: Marabou Medium: Resin, wood, and bronze Size: 16 x 24 x 10 in.
Photographer: Dave Correira*



Devon Dorrity

*Title: Harbinger Medium: Bronze Size: 12 x 12 x 24 in.
Designer/Photographer: Vladimir Chopine Client: Larry Correia*



Colin and Kristine Poole

Title: Dancing Faun Medium: Clay for bronze Size: 23 x 9 x 11 in.



Forest Rogers

Title: Fawn for the Sea of Trees II *Medium:* bronze, clay, and garnets *Size:* 6 x 18 in. *Photographer:* Dave Crow



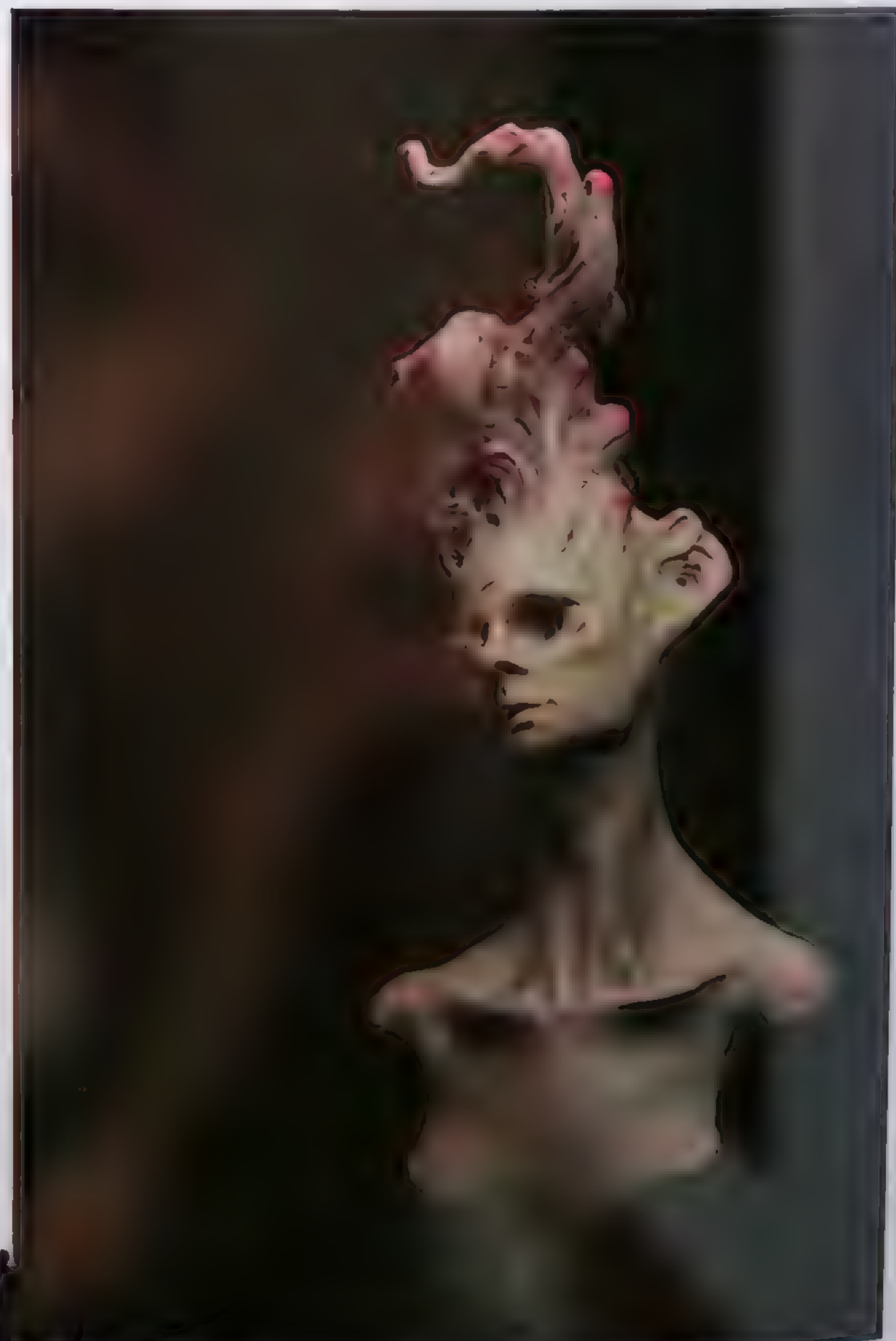
Forest Rogers

Title: The Injustice Museum *Medium:* Premier and dry clay, mulberry paper, and aves fiut sculpt *Size:* 18 x 19 in. *Photographer:* Dave Snow



Adam Kuder

Title: Clarice *Medium:* Mixed media *Size:* 12 x 17 in.



Matthew J. Levin

Title: Reverie *Medium:* Resin and oil *Size:* 3.5 x 12 in.



Forest Rogers

The Morgan Bank Case / Medium: Polychrome, mixed media, wood, metal, etc. / Size: 19 x 33 in. / Location: Dave Snow



Rich Klink

Title: Hill Giant (Dragon+ Issue 10) Medium: Clay and wood



Lucas Pina Penichet

Title: Elf Rider Bust Medium: Super Sculpey firm
Size: 5 in. Client: Spira Mirabilis



Ray Villafane

Title: Hill Giant (Dragon+ Issue 10) Medium: Squash and potatoes
Client: Dungeons & Dragons/Wizards of the Coast Art Director: Shauna Naresse



Stephanie Law

Title: Papilio Phantasma Medium: Bone, paper clay, gold leaf, pearl, and watercolor Size: 12 x 12 in.



TaeJin Cha and MinJung Kang

Title: Lucifer Medium: Sculpey and resin Size: 6.25 x 7.5 x 15 in.
Designer: MinJung Kang Sculptor: TaeJin Cha



Thomas S. Kuebler

Title: Medusa Medium: Silicone and mixed media
Client: IX Arts



Kosart Studios

Title: Baby Animal Battle Patrol *Medium:* Poly-foam filled latex and mixed media

Size: Chick: 18 x 22 x 12 in., Puppy: 23 x 21.5 x 17 in., Kitty: 23 x 23 x 10 in.

Photographer: Bear McGivney *Client:* Nerdist Productions/Verizon *Art Director:* J. Anthony Kosar



Melissa G. Ebbe

Title: Feejee Mermaid *Medium:* Super Sculpey and mixed media *Size:* 14 x 11 x 8 in.



J. Anthony Kosar

*Title: Demon, Creation: Medium: Polystyrene, mixed painted with acrylic and mixed media
Size: 17 x 22.5 x 14 in. Photographer: Bob McGhee, Chart Six flags Great America*



Zak Valentin

Title: Saint Paddy's Day Medium: Polymer clay (Fimo) Size: 1.2 x 2.25 in.
Client: Blacksmith Miniatures From an original illustration by Jean-Baptiste Monge



Patrick Masson

Title: Keykeeper Medium: Polymer clay (Fimo) Size: 1 x 1.4 x 2.7 in.
Client: Blacksmith Miniatures From an original illustration by Jean-Baptiste Monge



Tanya Marriott

Title: The Rescue Medium: Polymer clay and mix media Size: 10 x 8 in. Client: Tanya Marriott Art Director: Tanya Marriott



Victor Marin

Title: The Girl in the Yellow Dress (Marbella) Medium: Mix technique
Size: 21 x 18 x 12 in. Client: Marce Rico Art Director: Victor Marin



Tim Bruckner

Title: Superman & Lois Medium: Cast and painted resin Size: 18 x 18 x 18 in.
Designer: Gary Frank Client: DC Comics Art Director: Steve Meyers



Steve Millard

Title: Polonius Medium: Bronze Size: 13 x 9 x 13 in.



Vin Teng

Title: Hellboy & Dragon Medium: Mixed media Size: 10.25 in.



BEYONCÉ "LEMONADE" by TIM O'BRIEN

Medium: Oil on board Size: 14 x 20 in. Client: Entertainment Weekly Art Director: Dragos Lemnai

"The success of this image is in small part due to the hard work I put into painting it, the labor of that collar. However, I learned a long time ago to greatly appreciate the wonderful clients who trust me with meaningful assignments. Finally, if one wants to make a painting that people will love, choose people who are adored. Many thanks to the jury for their choice."

Tim O'Brien creates intricately detailed illustrations and portraits from his Brooklyn, New York, studio. His art has appeared numerous times on the cover of *Time* and been featured in *Der Spiegel*, *Esquire*, *GQ*, *Rolling Stone* and *Playboy*. His other clients include book publishers such as HarperCollins, National Geographic, Penguin, Scholastic and

Simon & Schuster as well as advertising agencies. O'Brien also has designed several U.S. postage stamps. He has received awards and recognitions from the Society of Illustrators in New York and Los Angeles, *Graphis*, *Print Magazine*, *CA Magazine*, the Society of Publication Designers, *American Illustration*, the Art Directors Club and Spectrum Fantastic Art. O'Brien has over a dozen paintings in the National Gallery in Washington, D.C., and was a winner of the 2009 Hamilton King Award from the Society of Illustrators. He received an honorary doctorate from the Lyme Academy of Fine Arts in 2013 and spoke at the United Nations in 2016.

O'Brien is the current president of the Society of Illustrators in New York and is a professor at Pratt Institute in Brooklyn.



Black Elvis
Illustration for *BLAB!*







SEVEN SALT TEARS *by* GALEN DARA

Medium: Digital Size: 11 x 17 in. Client: Lightspeed Magazine

"I'm extremely grateful for this honor and humbled by the generosity of this community. To even be on the ballot surrounded by these amazing artists is incredibly heady stuff. My whole career I've been inspired by them. I appreciate the trust and support that so many have given by asking me to create art for their stories and publications. This is what I love to do."

Galen Dara has created art for *Uncanny Magazine*, *Fantasy Flight Games*, *Lightspeed Magazine*, *Fireside Magazine* and many others. She won the 2016 World Fantasy Award and has been nominated for the Hugo, the Chesley and the Locus awards. You can follow @galendara on Instagram, Facebook and Twitter and at galendara.com.



Bear Language
Illustration for *Fireside Magazine*



Clint Cearley

*Title: Broken Concentration Medium: Digital
Size: 23 x 17 in. Client: Wizards of the Coast Art Director: Jeremy Jarvis*



Tron Nguyen

Title: La Beauté Sans Vertu Medium: Acrylic and colored pencil on paper Size: 10 x 16.25 in. Client: Tot.com Art Director: Irone L'Etie



Armando J. Veve

Title: War Music. Medium: Graphite and digital. Size: 10 x 15 in. Client: The New York Times (Section: Book Review). Art Director: Matt Dorfman



Shaun Tan

Title: The Greatest Cat in the World Medium: Oil on canvas Size: 150 x 100 cm Designer: Emma Bowkett Client: Financial Times Art Director: Liz Jobey



Armando J. Veve

*Title: Your Conscious Unconscious
Medium: Graphite on paper Size: 12 x 16 in
Client: New Scientist Magazine
Art Director: Kathryn Brazier*



Anita Kunz

*Title: Trump, Media Monster. Medium: Acrylic on board. Size: 11 x 15 in.
Client: Variety Magazine. Art Director: Keith Webb*



Allen Douglas

*Title: Hobbit Hole Studies. Medium: Digital.
Designer/Photographer: Emily Aldrich. Client: Carleton College. Note*



Galen Dara

*Title: Bubbles and Blast Off. Medium: Digital.
Size: 11 x 16 in. Client: Uncanny Magazine*



Chris Buzelli

*Title: Taming The Beast. Medium: Oil on paper. Size: 15 x 14 in.
Client: Inc. Magazine. Art Director: Sarah Garcea*



Chris Buzelli

Title: Sia Medium: Oil on board Size: 12 x 20 in. Client: Rolling Stone Magazine Art Director: Matthew Cooley



Goñi Montes

Title: My Sister, the Dungeon Master (Dragon+ Issue 7) Medium: Digital
Client: Dungeons & Dragons/Wizards of the Coast Art Director: Shauna Narciso



Jared Boggess

Title: In Seas Not Yet Seen Medium: Graphite, pastel, and digital
Size: 11 x 17 in. Client: Education Week Art Director: Vanessa Solis



Jason Raish

Title: Hangovers Medium: Digital Size: 18 x 8.5 in. Client: New Scientist Art Director: Ryan Wills



James Gurney

Title: The Mammal That Ate Dinosaurs Medium: Oil Size: 18 x 14 in. Client: Scientific American Art Director: Michael Marx



James Gurney

Title: Yutyrannus Taking Dust Bath Medium: Oil Size: 19 x 8.75 in. Client: National Wildlife Federation Art Director: John Gallagher



Jeffrey Alan Love
Title: Fierce Competition Medium: Acrylic and ink
Client: Chief Investment Officer Art Director: Soojin Buzelli



Ed Binkley
Title: Fruit Fly Medium: Digital Size: 15 x 11 in.
Client: ImagineFX Magazine Art Director: Beren Neale



Stephan Martiniere
Title: Smuggler's Rendez-vous Medium: Digital Client: Acme Archives
Copyright in cooperation with Acme Archives by Lucasfilm.



Paolo Barbieri

Title: Turin Turambar and Caurung Medium: Digital Size: 9 x 9 in. Client: Aisl



Richie Pope

Title: Katherine Johnson, The Woman the Mercury Astronauts Couldn't Do Without
Medium: Digital, gouache, and graphite Size: 7 x 7.5 in.
Client: Nautilus Art Director: Len Small



Alyssa Winans

Title: The Story of Kao Yu Medium: Digital
Size: 14 x 19 in. Client: Tor.com Art Director: Irene Gallo



Feifei Ruan

Title: The Weaker Sister Medium: Digital Size: 7 x 7 in
Client: Nautilus Magazine Art Director: Len Small



Mark Wheatley

Title: Panther Noon Medium: Mixed and digital
Size: 9324 x 14000 px. Designer/Photographer: Mark Wheatley
Client: National Capital Panthans Journal Art Director: John Tyner



Jennifer L. Meyer

Title: Kojo's Shadow Medium: Pencil and Digital Size: 7.5 x 5 in. Client: Cricket Media Art Director: Sue Beck



Jon Foster

Title: Genealogy of Myth Medium: Digital Client: Scientific American Art Director: Michael Mrak



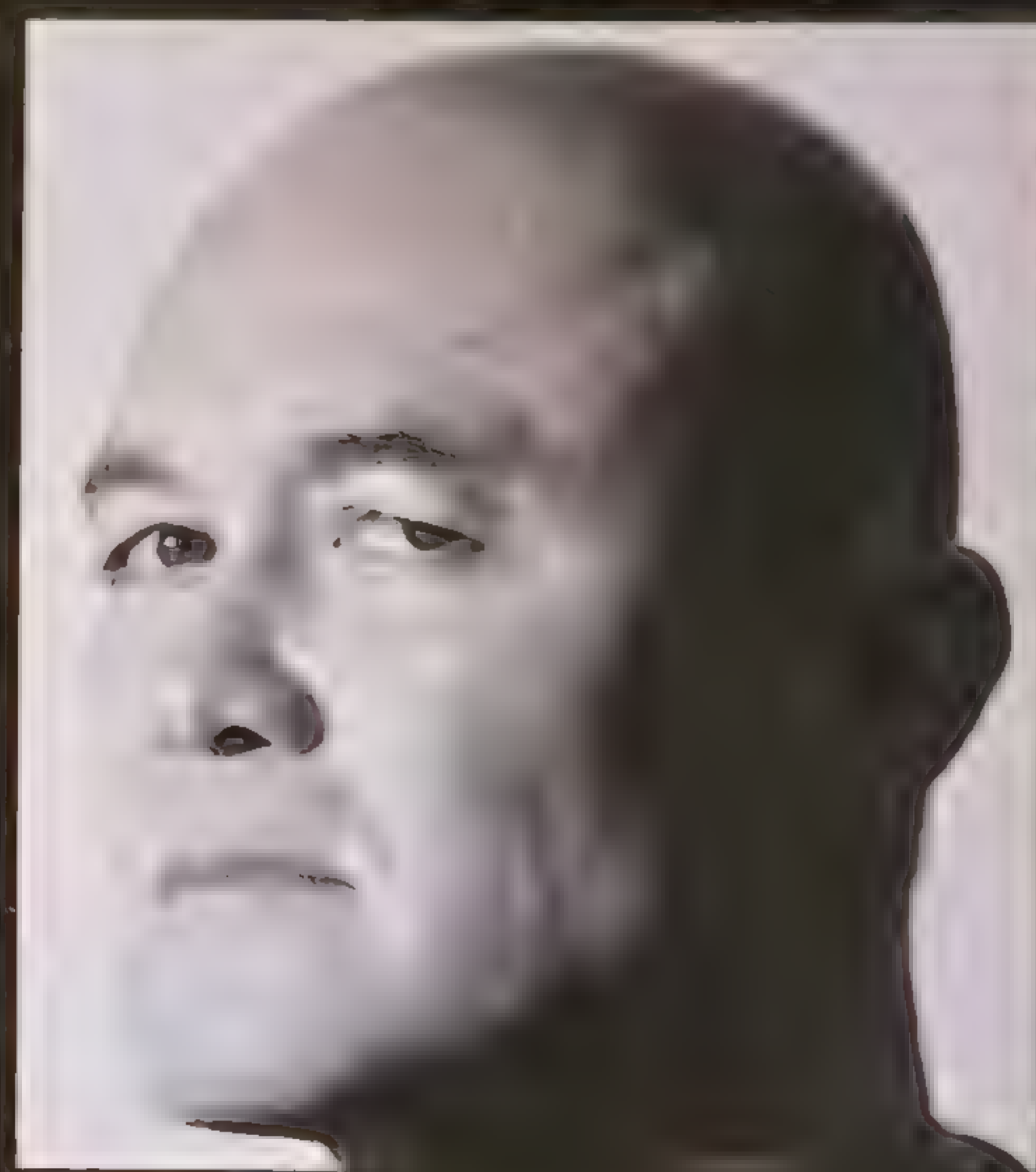
MS. HAMMER AND A SMILE *by* BILL CARMAN

Medium: Acrylic on wood Size: 11 x 14 in. Client: Jim Reid

"People ask me why I continue to enter annuals like Spectrum. All of those winners I gave in the past—advertising, visibility and ego—seem not to matter so much anymore. Now my answer is community. The best thing about Spectrum is community. It supports me, and I try to support it. Thank you to the jury and their collective impeccable taste and, of course, always thank you to Arnie, Cathy and John."

Bill Carman has worked as a designer, an illustrator and an art director at universities, ad agencies, publishers and large corporations. Since graduating with a BFA in visual communication/illustration and an MFA in painting, he has always freelanced and exhibited with national gallery representation in New York City, Las Vegas, New Orleans and Los Angeles. Carman is a teacher of illustration and drawing and has

greased enough palms to be included in annuals like the Society of Illustrators in New York (receiving both gold and silver medals), Spectrum Fantastic Art (with gold and silver awards), the 3x3 International Illustration Awards and American Illustration. He maintains a decent client list, including (in alphabetical order) the Arthritis Foundation, Atari, Avid Publications, Boise Contemporary Theater, Dana-Farber Cancer Institute, Idaho Shakespeare Festival, LucasArts Entertainment, Macmillan, NPR, Opera Idaho, PlanSponsor magazine, Random House Inc. (children's books), SETI Institute, SSI, Susan G. Komen Foundation, TSR Inc. and Utne Reader. Carman never stops painting and drawing for exhibitions and occasionally still produces an illustration that lands a little off-center. The book *Imagery From the Bird's Home: The Art of Bill Carman* is currently available from Flesk Publications.



Shy Alto
Personal work for a gallery show in NYC



William Find Some Flowers - and Giant

WILLIAM FINDS SOME FLOWERS—AND A GIANT

by ED BINKLEY

Medium Digital Size: 19 x 18 in.

The love, inspired by imaginative art and literature my entire life, and a desire to create work that has a narrative thread, whether it's my own story or that of another creator. I was an interior major in college, and that took a less important part of my work in this day—the digital aspect has, in fact, greatly, sometimes even the illusion of computer-aided—though I work mostly digitally now.

I feel so honored by this award in *Spectrum: The Best in Contemporary Fantastic Art*. The whole *Spectrum* phenomenon is such a wonderful home and venue for fantasy artists and illustrators, and it is leading to more recognition from people whom I consider to be my artistic peers. I'm grateful for the opportunity to be part of this community of creative people."

Ed Binkley is a fantasy artist and an art teacher whose work has won gold medals Awards in *Spectrum* and was included in *The Best of Spectrum* exhibition at the Society of Illustrators in New York in 2009

and 2014. He has received a number of awards in other publications as well and was a finalist in "Share One Planet," a worldwide invitational exhibition in Beijing sponsored by the People's Republic of China. His artwork is included in two issues of *Fantasy Plus: The World's Best Digital Artists*, published by CYP Press in London. He also was a featured artist in *Sketching From the Imagination*, published by 3dtotal, as well as in *Drawing* magazine, *Kunst* magazine (Denmark) and four issues of *ImagineFX* magazine. Binkley was a keynote speaker and presenter for the "Illustration in Motion" convocation at the Savannah College of Art and Design and served on a discussion panel on education and illustration for "Spectrum Fantastic Art Live."

Binkley is a professor in the art department at Madison College in Madison, Wisconsin, where he created the curriculum for the Animation and Concept Development degree program. He lives in Madison with his wife, Lisa, who is also an accomplished artist.





Wesley Burt

Title: Accursed Witch Medium: Digital Size: 10 x 14 in. Client: Wizards of The Coast Art Director: Dawn Murin, Cynthia Sheppard, and Mark Winters



Travis A. Louie

Title: Moja Jojo Circa: 1897 Medium: Acrylic on board Size: 18 x 24 in. Art Director: Travis Louie



Stephan Martiniere

Title: Tie Fighter Down Medium: Digital Client: Acme Archives Copyright in cooperation with Acme Archives by Lucasfilm



Clint Cearley

Title: Brisela, Voice of Nightmares *Medium:* Digital *Size:* 18 x 24 in.
Client: Wizards of the Coast *Art Director:* Jeremy Jarvis



Ben Oliver

Title: Betrayal at House on the Hill: Widow's Walk *Medium:* Digital
Client: Dungeons & Dragons/Wizards of the Coast *Art Director:* Shauna Narciso



Ed Binkley

Title: Crayfish Fishing *Medium:* Digital *Size:* 20 x 13 in.



Allen Douglas

Title: The Bard Medium: Digital

Client: The Upper Deck Company/Dread Draw™ Art Director: Jennifer Wu
 © The Upper Deck Company. All Rights Reserved. Used with permission.



Allen Douglas

Title: New Life Medium: Digital

Client: The Upper Deck Company/Dread Draw™ Art Director: Jennifer Wu
 © The Upper Deck Company. All Rights Reserved. Used with permission.



Allen Douglas

Title: Kong Medium: Oil on panel Size: 26 x 18 in. Client: Mazza Museum of International Art From Picture Books Art Director: Dan Chudzinski



Elizabeth Leggett

Title: Learner's Permit Medium: Mixed and digital Size: 18 x 12 in.



Howard Lyon

Title: Avacyn Angel of Hope Medium: Digital Size: 13 x 18 in. Client: Wizards of the Coast Art Director: Mark Winters



Matthew Stewart

Title: The Padeem, Consul of Innovation Medium: Oil on hardboard Size: 14 x 18 in. Client: Wizards of the Coast Art Director: Cynthia Sheppard



Matthew Stewart

Title: Pulse of Murasa Medium: Oil on hardboard Size: 16 x 20 in. Client: Wizards of the Coast Art Director: Dawn Murin



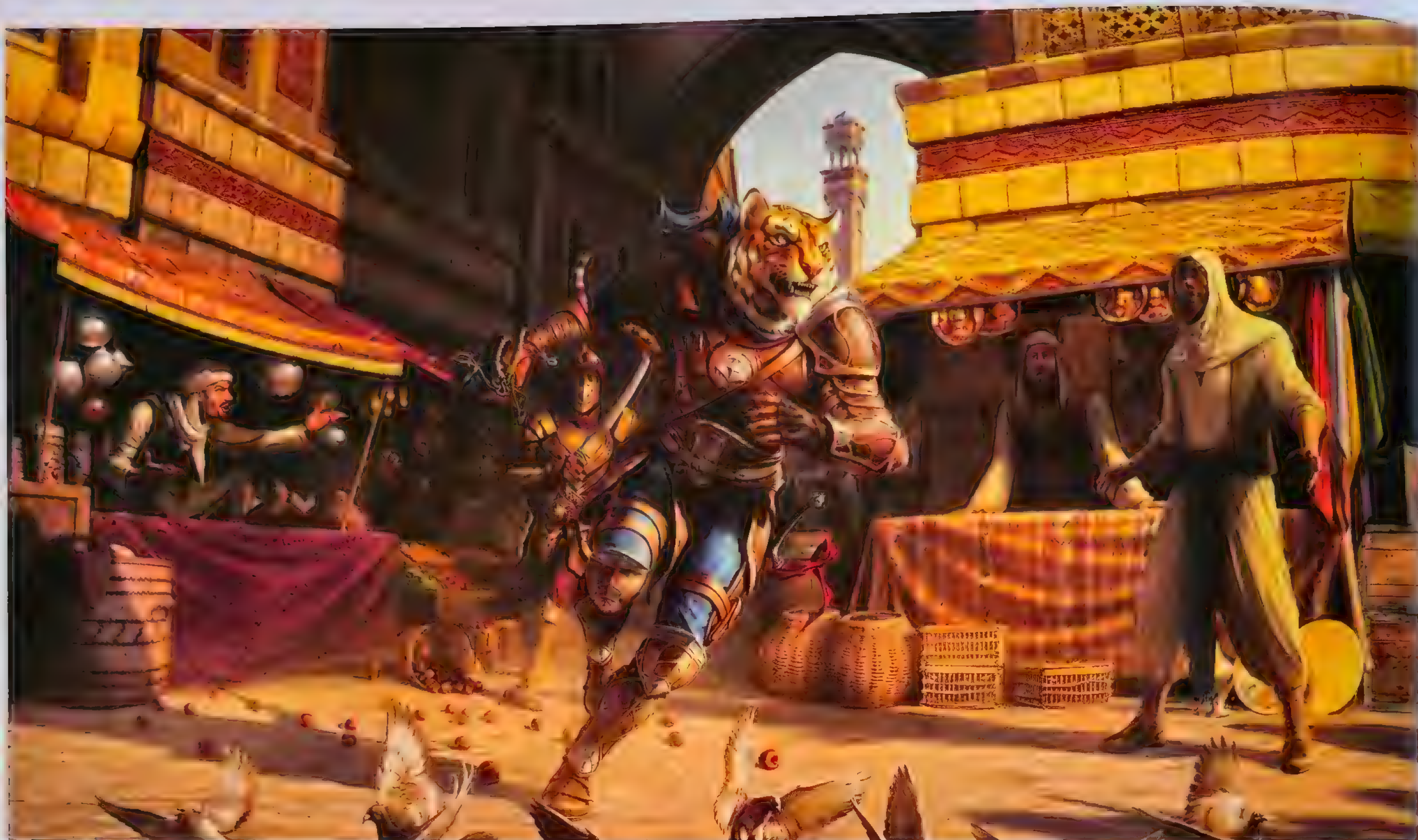
Matthew Stewart

Title: Master Trinketeer Medium: Oil on hardboard Size: 14 x 18 in. Client: Wizards of the Coast Art Director: Cynthia Sheppara



Piya Wannachaiwong

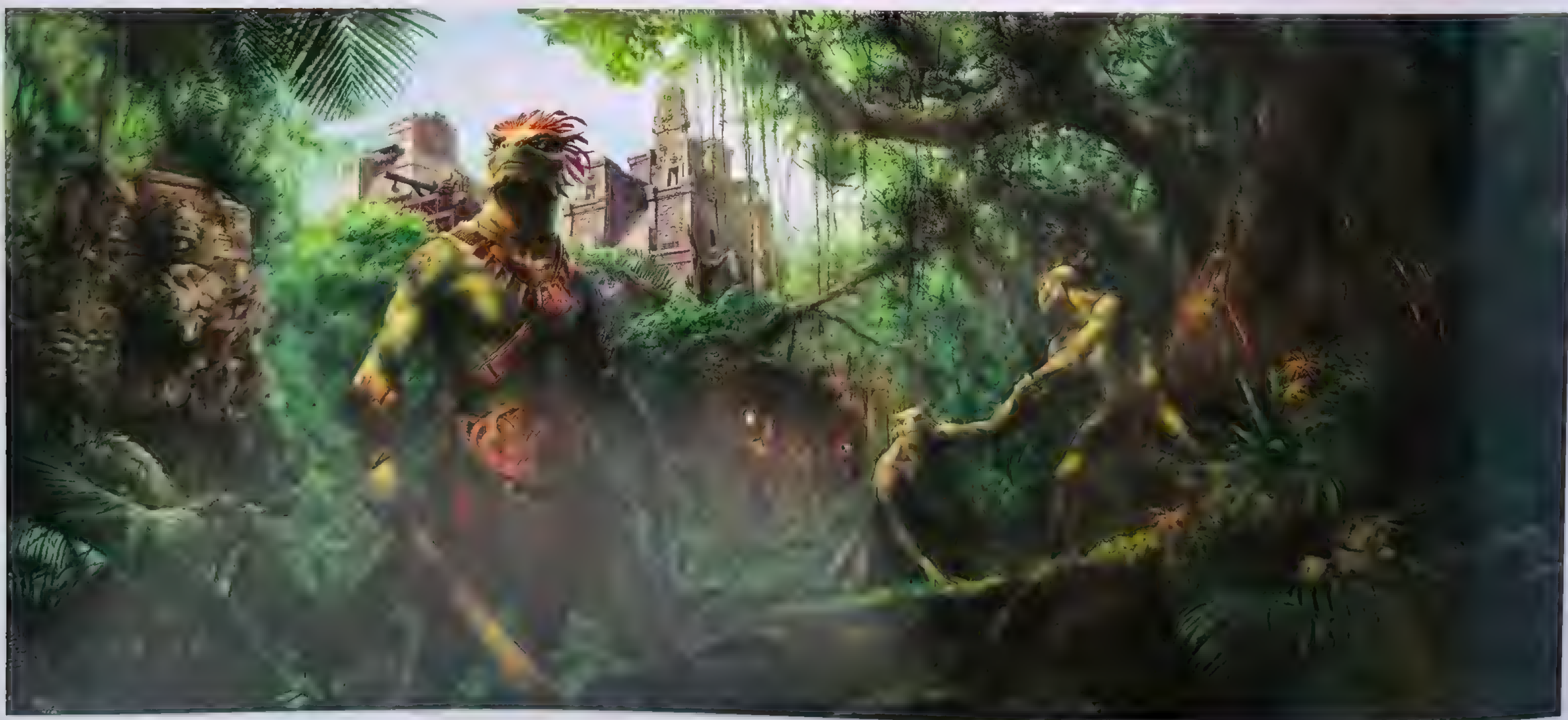
Title: Cloud Dragon Medium: Digital Size: 12 x 12 in. Client: Llewellyn Worldwide Art Director: Kevin Brown



Lucas Slominski

Title: Khajiit Stole Nothing! Medium: Digital Size: 21 x 12 in.

Client: Zenimax Online Studios Art Director: Jared Carr © 2016 ZeniMax Media Inc. All rights reserved.



Lucas Slominski

Title: Shadows of the Hist Medium: Digital Size: 20 x 9.25 in.

Client: Zenimax Online Studios Art Director: Jared Carr © 2016 ZeniMax Media Inc. All rights reserved.



Lucas Slominski

Title: Peril and Plunder Medium: Digital Size: 24 x 14.25 in.
Client: Zenimax Online Studios Art Director: Jared Carr © 2016 ZeniMax Media Inc. All rights reserved.



Jesper Ejsing

Title: Experimental Aviator Medium: Acrylic on watercolour board Size: 12 x 16 in. Client: Wizards of the Coast Art Director: Cynthia Sheppard



Bastien Lecouffe Deharme

Title: Asylum Visitor Medium: Digital Client: Wizards of the Coast Art Director: Dawn Murin



Bastien Lecouffe Deharme

Title: Kydele, Chosen of Kruphix Medium: Digital Client: Wizards of the Coast Art Director: Cynthia Sheppard



Bastien Lecouffe Deharme

The illustration is part of a collection of works by Bastien Lecouffe Deharme, which can be found on his website: www.bastienlecouffedeharme.com



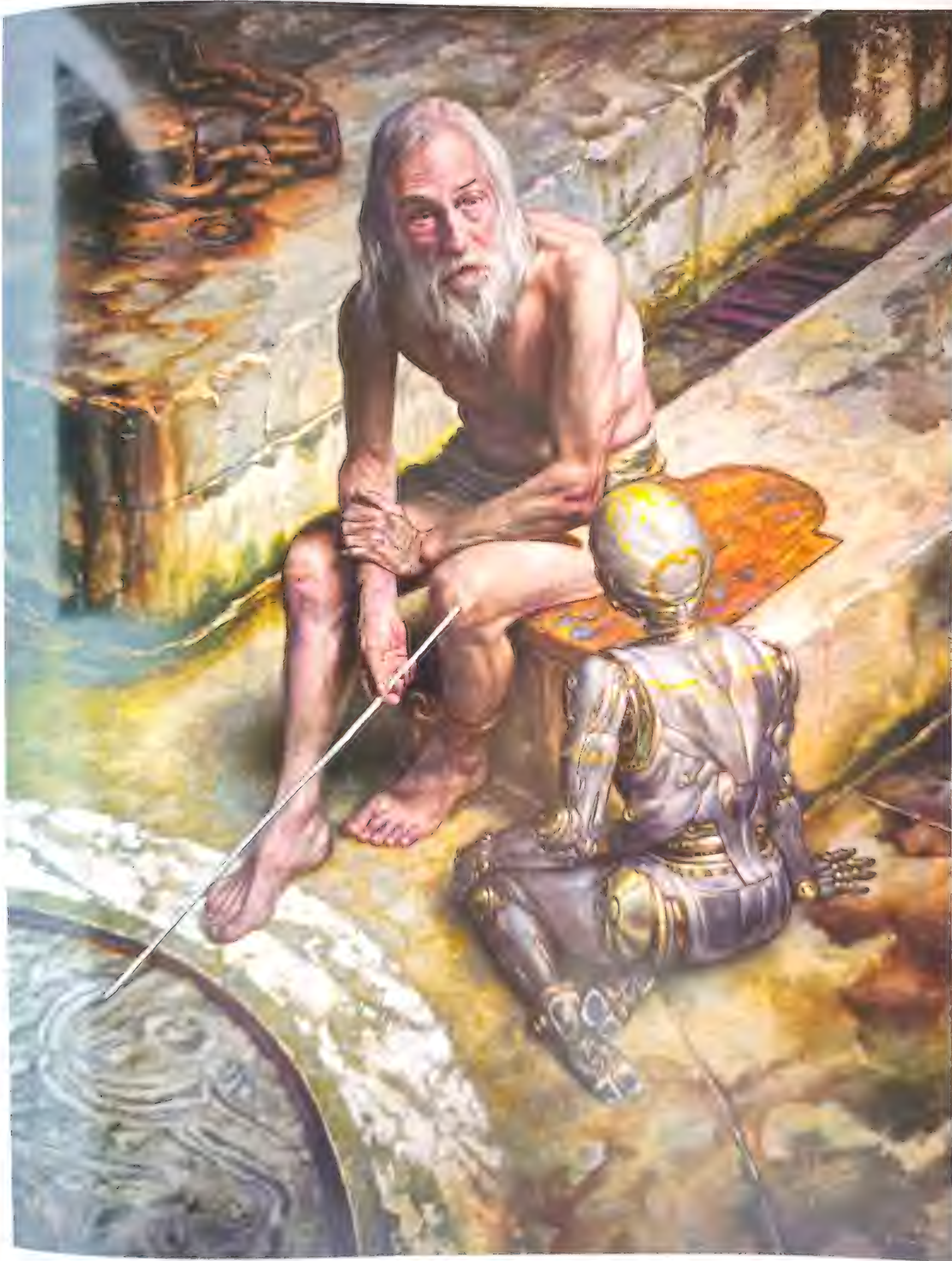
Donato Giancola

Title: Hope Medium: Oil on panel Size: 24 x 18 in. Client: Lovetts Gallery



Donato Giancola

Title: Game of Mind
Medium: Oil on panel Size: 21 x 30 in
Client: Patrick Robinson



Donato Giancola



Alyssa Menold

Title: Fairy Queen *Medium:* Digital *Size:* 12 x 15 in.
Client: Catalyst Game Labs. Copyright 2016 The Topps Company,
 image used with permission *Art Director:* Brent Evans



Cynthia Sheppard

Title: Scorpio *Medium:* Digital
Client: Llewellyn Worldwide *Art Director:* Lynne Menturweck



Chris Seaman

Title: Observing Gross Seraphim *Medium:* Acrylic on board *Size:* 20.25 x 15 in.



Cynthia Sheppard

Title: Aries Medium: Digital Client: Llewellyn Worldwide Art Director: Lynne Menturweck



John Stanko

Title: Conviction Medium: Digital Client: Wizards of the Coast Art Director: Mark Winters



Jerry LoFaro

*Title: Styracon'Roll
Medium: Digital Size: 24 x 28 in.
Client: The Mountain*

**John Stanko**

Title: Black Panther Medium: Digital Client: Marvel Art Director: Jennifer Wu and Samantha Padilla © Marvel. All Rights Reserved. Used with permission.



Jon Foster

The image is a work of art by Jon Foster, a professional artist.



Jeffrey Alan Love

Title: The Sentinel Medium: Acrylic, ink, and digital Client: Out Of Step Arts



Kevin McGivern

Title: Denial Medium: Digital



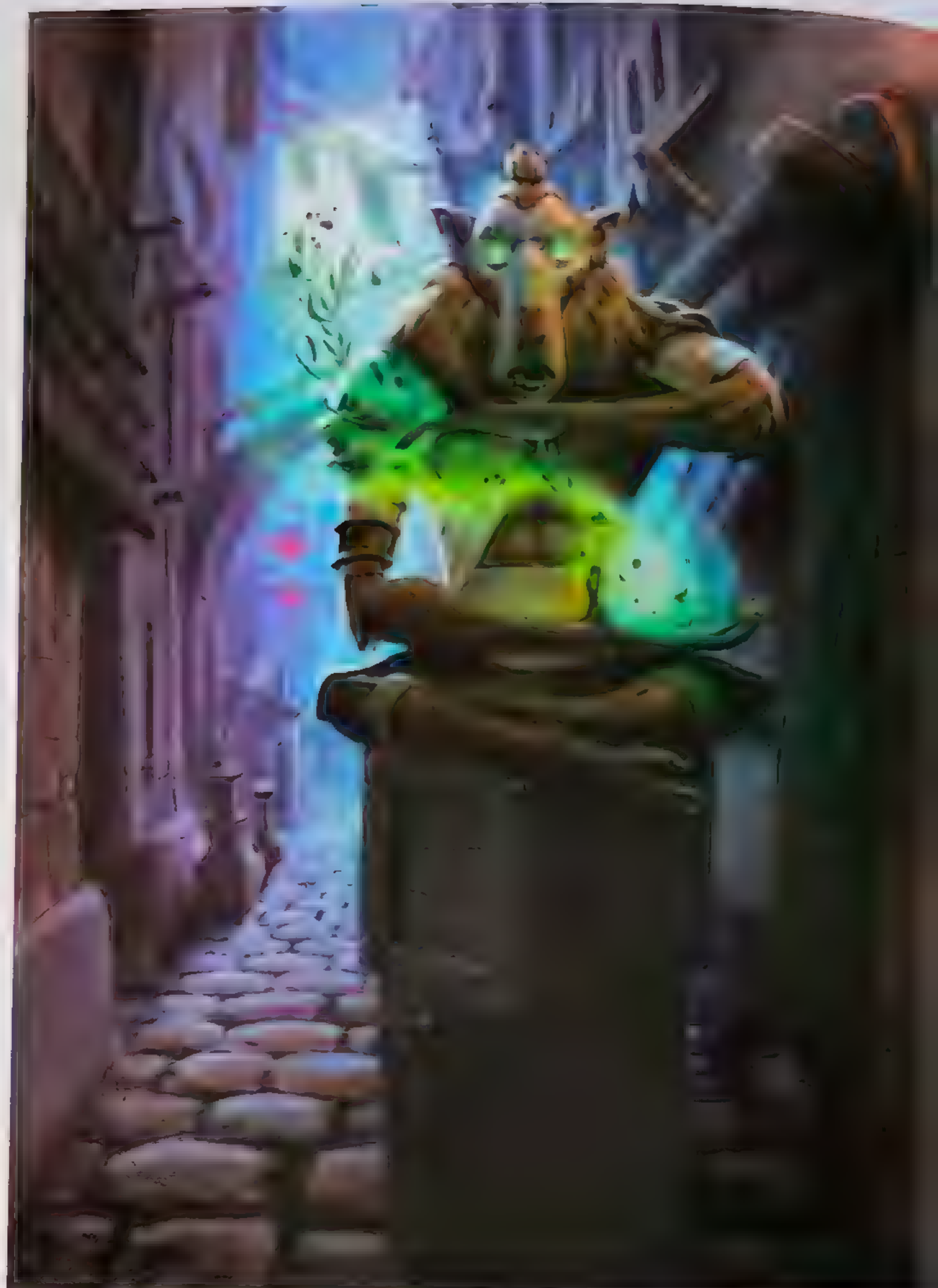
Michael Manomivibul

*Title: Will Beyond Steel
Medium: Sumi ink, gouache, and digital
Size: 11 x 14 in. Client: ImagineFX Magazine*



Luke Mancini

Title: Abyssal Enforcer Medium: Digital Size: 9 x 12 in.
Client: Blizzard Entertainment Art Director: Jeremy Cranford and Ben Thompson



Sam Nielson

Title: Hozen Healer Medium: Digital Size: 9 x 12 in.
Client: Blizzard Entertainment Art Director: Jeremy Cranford and Ben Thompson



Mike Azevedo

Title: Gook Fu Master
Medium: Digital Size: 9 x 12 in.
Client: Blizzard Entertainment
Art Director: Jeremy Cranford and Ben Thompson



Joe Madureira and Grace Liu

Title: Prince Malchezaar Medium: Digital Size 9 x 12 in. Client: Blizzard Entertainment Art Director: Jeremy Cranford and Ben Thompson



Lucas Graciano

Title: Forgestoker Dragon Medium: Oil Size: 12 x 16 in. Client: Wizards of the Coast Art Director: Jeremy Jarvis



Lucas Graciano

Title: Grievances Forgotten Medium: Oil Size: 12 x 16 in. Client: Wizards of the Coast Art Director: Cynthia Shepard



John Picacio

Two Faces, 1998, oil on canvas, 120" x 18". Client: Bre Boy



Paul Bonner

Art Director: Paul Bonner



Paul Bonner

Title: Dwarve Medium: Watercolour Size: 15 x 20 in. Art Director: Paul Bonner



Raoul Vitale

Title: The Inheritance Medium: Oils on masonite Size: 18 x 24 in.



Tom Kidd

*Title: Draugr Medium: Oil Size: 13 x 21 in
Client: Kingslayer Games Art Director: Ramon Moore*



Richard Anderson

Title: David & Goliath Bot Medium: Digital Size: 11 x 13 in. Client: Art Order Art Director: Jon Schindehette



Richard Anderson

Title: David & Goliath Planet Medium: Digital Size: 11 x 13 in. Client: Art Order Art Director: Jon Schindehette



Ryan Pancoast

Title: Natural Unity Medium: Oil on board Size: 14 x 18 in. Client: Wizards of the Coast Art Director: Cynthia Sheppard



Ryan Pancoast

Title: Glint-Sleeve Artisan Medium: Oil on board Size: 12 x 16 in. Client: Wizards of the Coast Art Director: Dawn Murin



Nate Hillyer

Title: Naked Lunch Medium: Oil Size: 18 x 24 in.
Client: Krab Jab Studio Art Director: Lauren Panepinto



Rovina Cai

Title: Swan Lake Medium: Pencil and digital Size: 18 x 36 in.
Client: Black Dragon Press Art Director: Nico Delort



Anthony Palumbo

Title: Naked Lunch Medium: Oil Size: 18 x 24 in.
Client: Krab Jab Studio Art Director: Lauren Panepinto



Scott Bakal

Title: Spider Monkey Medium: Acrylic and ink Size: 11 x 16 in. Client: Story Book Primate Sanctuary Art Director: Anita Kunz and Scott Baka.



Vanessa Lemen

Title: The Holding On And Letting Go Medium: Oil on canvas Size: 24 x 30 in.



Calvin Chua (Stormbrush)

Title: Master Medium: Digital Size: 23.5 x 33 in.



Julie Bell

*Title: Bridge
Medium: Oil on artist's board
Size: 32 x 32 in.
Client: Workman Publishing
Art Director: Suzanne Rafer*



Dave Seeley

*Title: Terminator, I Do Fate But What We Make. Media: Oil on canvas on board. Size: 24 x 36 in.
Client: Sideshow Collectibles/StuDiocardi. Art Director: David Igo, Tom Gil, and Jason Eastman*



Uriah Voth

Title: Witch of the Thicket Medium: Digital Client: Wizards of the Coast



Ryan Yee

Title: DeYarn's Medium Digital Client: Wizards of the Coast Art Director: Dawn Murin



Uriah Voth

The House of the Dragon, The House of the Dragon, The House of the Dragon

Uriah Voth



Vincent Proce

Title: Herald of Anguish Medium: Pencil and digital Size: 6800 x 4956 px. Client: Wizards of the Coast Art Director: Cynthia Shepard, Mark Winters, and Dawn Murin



Vincent Proce

Title: Herald of Anguish Medium: Pencil and digital Size: 6800 x 4956 px. Client: Wizards of the Coast Art Director: Cynthia Shepard, Mark Winters, and Dawn Murin



Volkan Baga

The Angel of Invention Medium: Oils on panel Size: 21.5 x 16.5 in. Client: Wizards of the Coast Art Director: Cynthia Sheppard



Waiji Choo

File Shuttle Medium: Digital Size: 19 x 8 in.



Wesley Burt

Title: Oath of Lilana Medium: Digital Size: 10 x 14 in. Client: Wizards of the Coast Art Director: Dawn Murin, Mark Winters, and Cynthia Sheppard



Wesley Burt

Title: Saheeli's Anistry Medium: Digital Size: 10 x 14 in. Client: Wizards of the Coast Art Director: Dawn Murin, Mark Winters, and Cynthia Sheppard



Winona Nelson

Title: The Acrobatic Maneuver Medium: Digital Size: 16 x 12 in. Client: Wizards of the Coast Art Director: Jeremy Jarvis



Tyler Jacobson

Title: Eldritch Moon Medium: Digital Client: Magic the Gathering/Wizards of the Coast Art Director: Matt Cavotta



Annie Stegg Gerard
Title: Secrets Kept
Medium: Oil on canvas Size: 12 x 12 in.
Art Director: Justin Gerard



Travis A. Louie
Title: Floating Krampus
Medium: Acrylic on board Size: 16 x 20 in.
Client: Travis Louie Art Art Director: Travis Louie



Annie Stegg Gerard

The Naiad. Painted by Annie Stegg Gerard. 1882. Oil on canvas. 18 x 24 inches. The Metropolitan Museum of Art, New York City.



Rafal Wojtunik

Title: Stinks Medium: Digital Size: 17.75 x 23.5 in. Client: Polska Grafika Cyfrowa



Victor Maury

Title: War of the Worn of Zoun Medium: Digital Size: 23 x 14 in. Client: Riot Games Art Director: The League of Legends Art Team © Riot Games



Victor Maury

Title: Yorick, the Shepherd of Souls Medium: Digital Size: 25 x 14.75 in. Client: Riot Games Art Director: The League of Legends Art Team © Riot Games



Kei Acedera

Title: Ocean Call Medium: Digital Size: 27.75 x 15.25 in.



Terry Dodson

Title: 2017 Holidays
Medium: Pen and ink, and digital
Size: 12 x 18 in Inker: Rachel Dodson



Kei Acedera

Title: Outlaws Medium: Digital Size: 21.5 x 27.75 in



ENTERTAINMENT WEEKLY



THE DEATH I BRING *by* KARLA ORTIZ

Medium: Pencils Size: 5 x 9 in.

"When I was a student, I used to look through the pages of *Spectrum* with awe and fascination. The artists there inspired me endlessly to learn to push my craft and, more importantly, they instilled the desire to meet and join this wonderful little community of ours. I still feel chills for this immense honor—the recognition of my peers in the same pages that changed my life not too long ago. So, thank you all, not just for this gold but even more for the continued creation of beautiful artworks and for being such a wonderfully welcoming and inclusive community. Let's all continue to create and inspire each other or even the world!"

Karla Ortiz is an internationally recognized award-winning artist. With her exceptional design sense, realistic rendering and character-driven narratives, Ortiz has contributed to many big-budget films, including *Jurassic World*, *Rogue One: A Star Wars Story*, *World of Warcraft*, Marvel's upcoming *Thor 3* and, most notably, her design of the title character for Marvel's *Doctor Strange*. Her work is also recognized in the fine-art world, where her personal art has been showcased in such notable galleries as Spoke Art, Hashimoto Contemporary, Nucleus Gallery and Thinkspace Gallery and recently was featured in the Art Ludique museum in Paris. Ortiz currently lives in San Francisco with her cat, Body.







ORANGE SKIES *by* JEFFREY ALAN LOVE

Medium: Acrylic, ink, and digital

"Thank you to my family for their love and support, and thank you, *Spectrum*, for turning dreams into reality."

Jeffrey Alan Love is an artist and a writer from St. Louis, Missouri. His first book, *Notes From The Shadowed City*, was released in 2016 by Flesk Publications.



A Song for Quiet
Illustration for Tor.com



J.A.W. Cooper

Title: Stealth Medium: Hand-pulled screenprint Size: 18 x 24 in. Client: Produced and released through Miscellaneous Prints



Diego Fernandez
Title: 375 Medium: Digital



Greg Ruth

*Title: Lagoon Medium: Graphite on paper, watercolor, and digital Size: 13 x 19 in. Client: Cross Cult/Penguin
Art Director: Andreas Mergenthaler and Jim Hoover*



Alessandra Pisano

Title: Kindred Spirits Medium: Oil on MDF Size: 18 x 24 in.



Armand Baltazar

Title: Canal Street Medium: Pencil and digital Size: 9.25 x 12 in
Client: Katherine Tegen Books and HarperCollins Publishing Art Director: Amy Ryan Harper Collins Publishing



Allen Williams

Title: The Fall of Night Medium: Graphite on stonehenge cream journal paper Size: 11 x 14 in.



Allen Williams

Title: The Wyld

Medium: Graphite on stonehenge cream journal paper

Size: 11 x 14 in.



Andrea Kowch

Title: The Courtiers Medium: Acrylic on canvas Size: 60 x 36 in



Anita Kunz

File Redux Kl.mt Medium Acrylic on board Size: 40 x 30 in



Andrea Sipl

Title: Flight of the Eternal Dream Medium: Oil on paper Size: 16 x 20 in.



Annie Stegg Gerard

Title: Draco Floris Inkberry Medium: Oil on canvas Size: 8 x 10 in. Art Director: Joseph W. Smith



Bill Carman

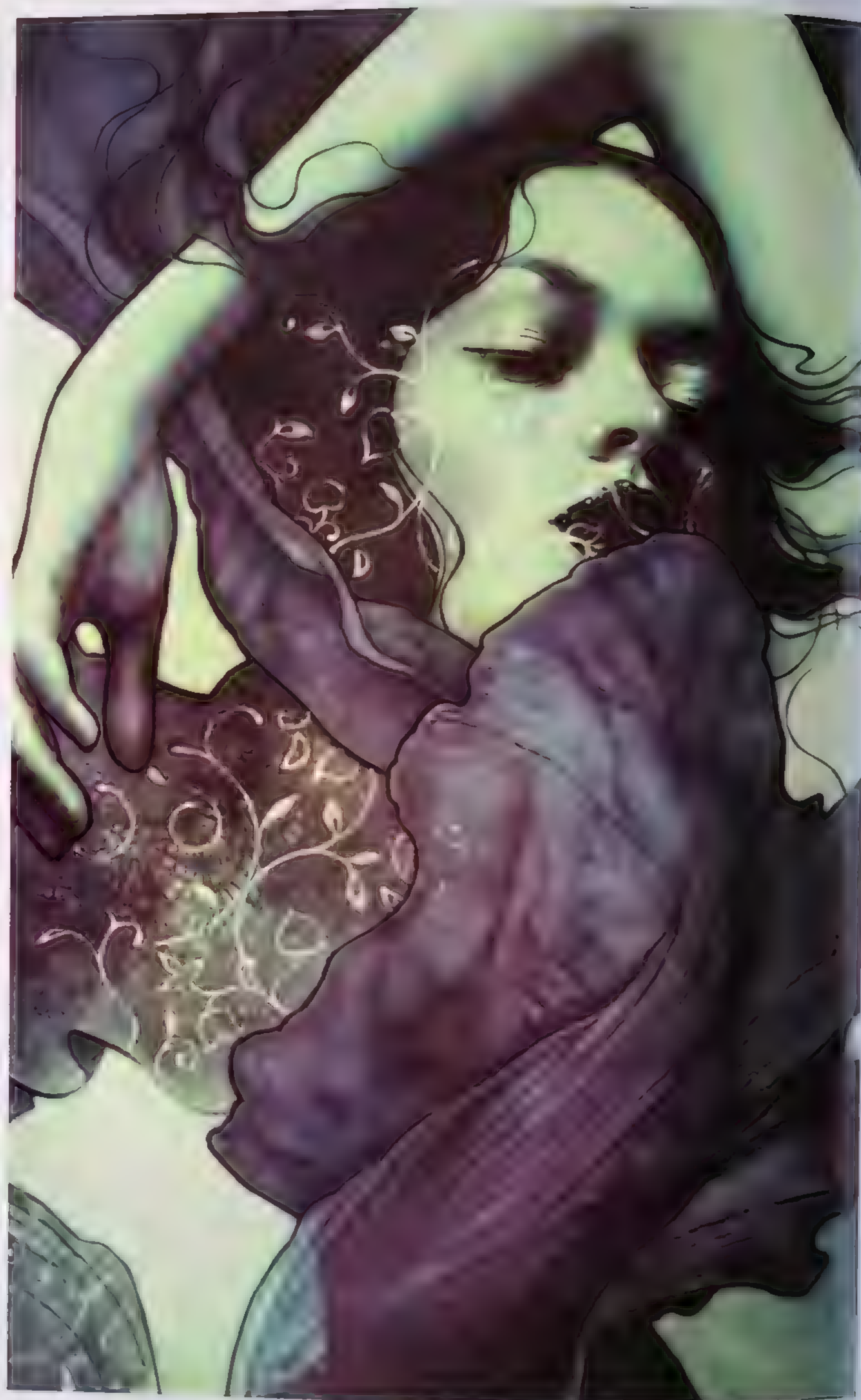
Title: Fishing Medium: Acrylic Size: 10 x 10 in.



Arantza Sestayo
Title: Red Medium: Oil Size: 24 x 30 in.



Leesha Hannigan
Title: The Quiet of a Beating Heart Medium: Digital Size: 17 x 12 in



Anna Dittmann
Title: Reverie Medium: Digital



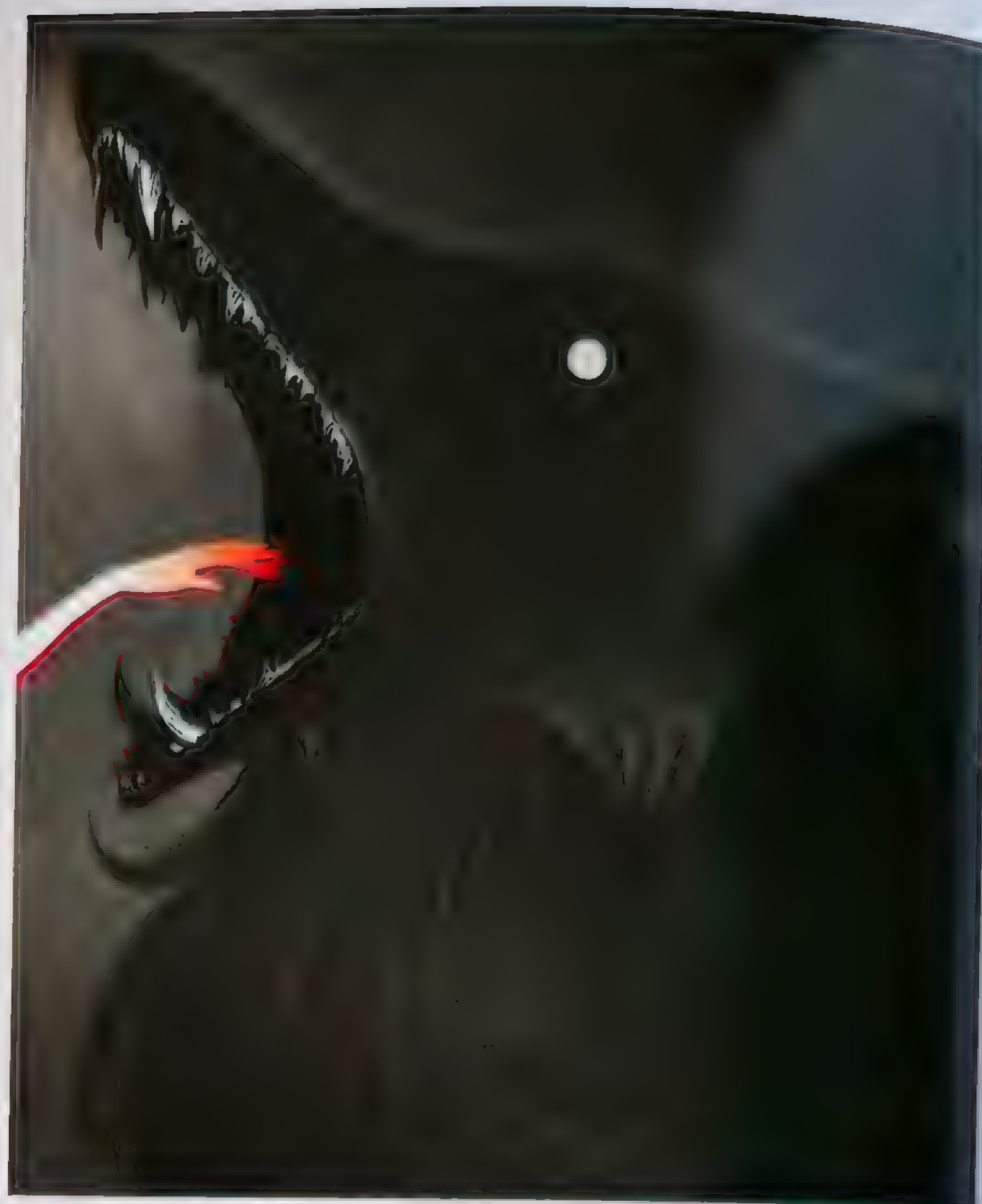
Ashly Lovett

Title: Geillis Medium: Chalk pastel on BFK rives paper Size: 5 x 6 5/8 in



Andrea Ruiz

Title: The Wolf's Mouth Medium: Oil Size: 14 x 10 in



Brit Austin

Title: Into the Wolf's Mouth Medium: Charcoal and digital Size: 8.5 x 10 in



Antonio Javier Caparo

Title: The Portrait of Father Mars Medium: Digital Size: 14.75 x 19.5 in



Burton Gray

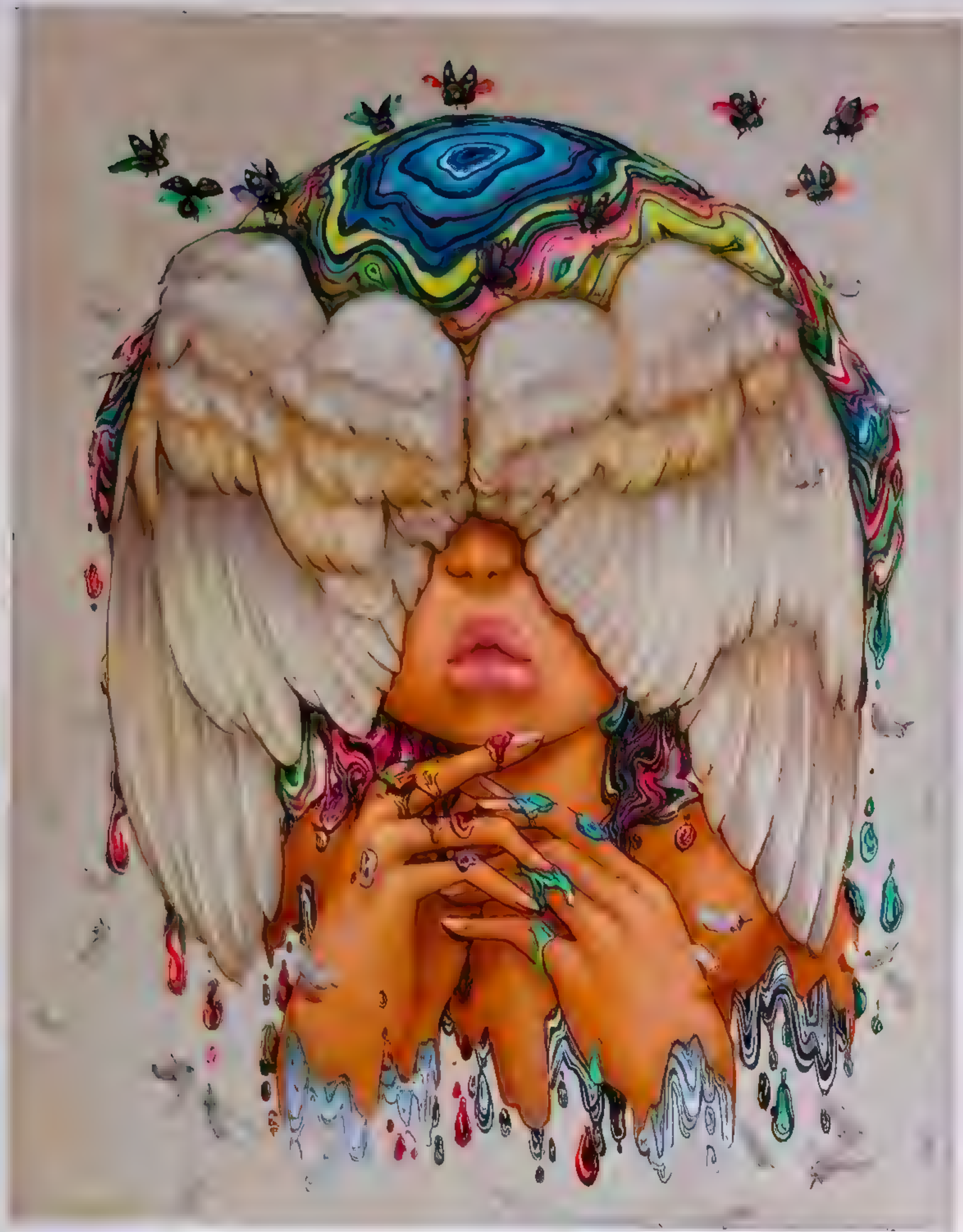
Title: Big Green Tree Medium: Digital painting Size: 30 x 60 in.

Burton
Gray
'17



Audrey Benjaminsen

Title: Fairytale and Tattoos Medium: Mixed media and digital Size: 11 x 19 in.



Camilla d'Errico

Title: Angelica Medium: Oil on wood Size: 11 x 14 in.
Client: Masquerade Exhibition Haven Gallery Art Director: Camilla d'Errico



Chie Yoshii

Title: Cards Medium: Oil on wood panel Size: 12 x 12 in.



Chris Dunn

Title: Circus Parade Medium: Watercolour and gouache Size: 35 x 19 in. Client: The Minerva Gallery Art Director: Bonnie Porter



Chie Yoshii

Title: Memento Mori Medium: Oil on wood panel Size: 12 x 16 in



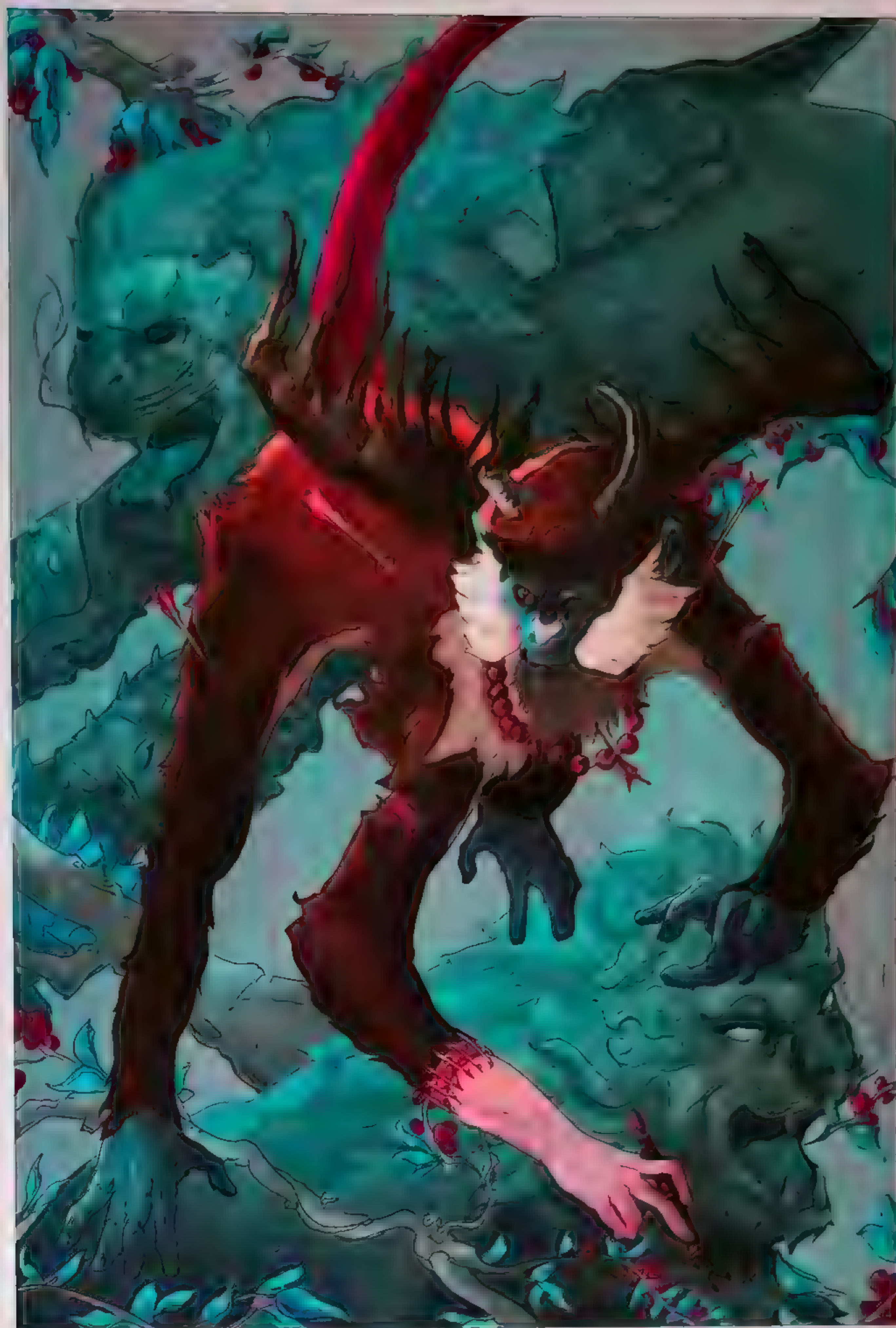
Cory Godbey

the Forest of the Elders: Watercolor and gouache, 11 x 18 in.



Daniel J. Cacouault

Title: Alice, the Gryphon and the Turtle Medium: Oil on canvas Size: 81 x 60 cm.
Client: Gaëlle Magnen Paris Art Director: Daniel Cacouault



Erik Ly

Title: Aspirations Medium: Digital Size: 16 x 16 in.



Daren Bader

Title: Dimetrodon Medium: Oil on canvas Size: 30 x 20 in.



Emily Chen

Title: Roots Before Branches Medium: Digital



Ellen Barkin

Title: Rogue Medium: Acrylics and digital Size: 11.75 x 16.5 in.



Eli Minaya

Title: Gaea: Strength of Earth Medium: Digital Size: 12 x 18 in.

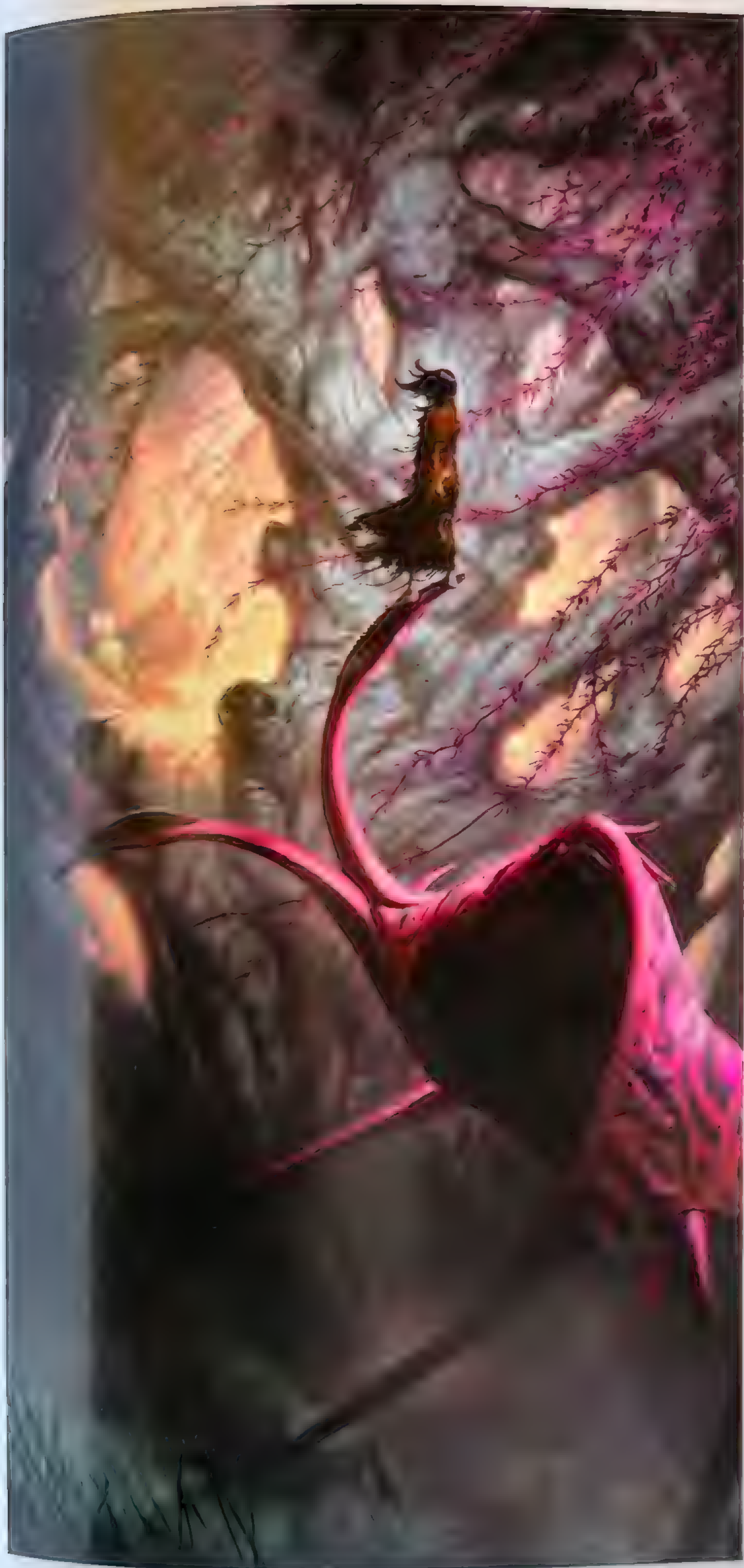


Emily Chen
Title: Dragons Medium: Digital



Alyssa Winans

Title: Ignis & Anguis Medium: Digital Size: 11 x 17 in.



Eric Deschamps

Title: Ocer Tree Medium: Digital Size 14 x 18 in



Corinne Reid

Title: HERA Medium: Digital Size 14 x 18 in



Greg Spalenka

Title: Michaelmas Mastery Medium: Mixed media and digital Size: 30 x 20 in. Client: Greg Spalenka Art Director: Greg Spalenka



Jan Weißbecher

Title: Celsius 13: Little Parthena Medium: Digital Size: 20 x 11.25 in.



George Pratt

Title: Band of Brothers sketchbook Medium: Pencil and white gel pen Size: 10 x 8.13 in. Art Director: George Pratt



George Pratt

Title: Freezing Medium: Watercolor Size: 7 x 10.25 in. Art Director: George Pratt



Gina Matarazzo

Title: Her Majesty, in the Afternoon Medium: Oil on panel Size: 18 x 24 in



Katie Payne

Title: Dragon Born book jacket Medium: Digital Size: 48 x 19 in. Creative Director: Jessica Eargle



Julia Griffin

Title: *The Lessor & Ash* Medium: Colored pencil and ink Size: 10 x 13 in.



John Loren

Title: *Pumpkin Parade* Medium: Digital Size: 9 x 12 in.



Justin Hernandez

Title: *Witch of the Woods* Medium: Digital Size: 11 x 15 in.



Jeremy Fenske

Title: The Juggernaut Medium: Oil on paper Size: 18 x 24 in. Art Director: Lynn Chen



Jennifer Hrabota Lesser

Title: Madness Medium: Oil on paper Size: 8 x 10 in



Jeremy Wilson

Title: Tarzan of the Apes Medium: Oil on panel Size: 18 x 24 in. Client: Mazza Museum Art Director: Dan Chudzinski



Michael Manomivibul

Title: Only Fear Will Follow Thee Medium: Sumi ink and watercolor
Size: 11 x 14 in. Client: Enchanted Brush Exhibition



Android Jones

Title: Isha Medium: Digital painting Size: 14 x 17 in. Art Director: Andrew Jones



Android Jones

Title: Sadashiva Medium: Digital drawing Size: 12.5 x 19 in
Art Director: Andrew Jones



J.A.W. Cooper

Title: Ego Medium: Gouache and graphite in Moleskine sketchbook
Size: 8.25 x 10.25 in.



Jasmine Becket-Griffith

Title: Bosch Princess Medium: Acrylic painting on panel Size: 12 x 16 in.



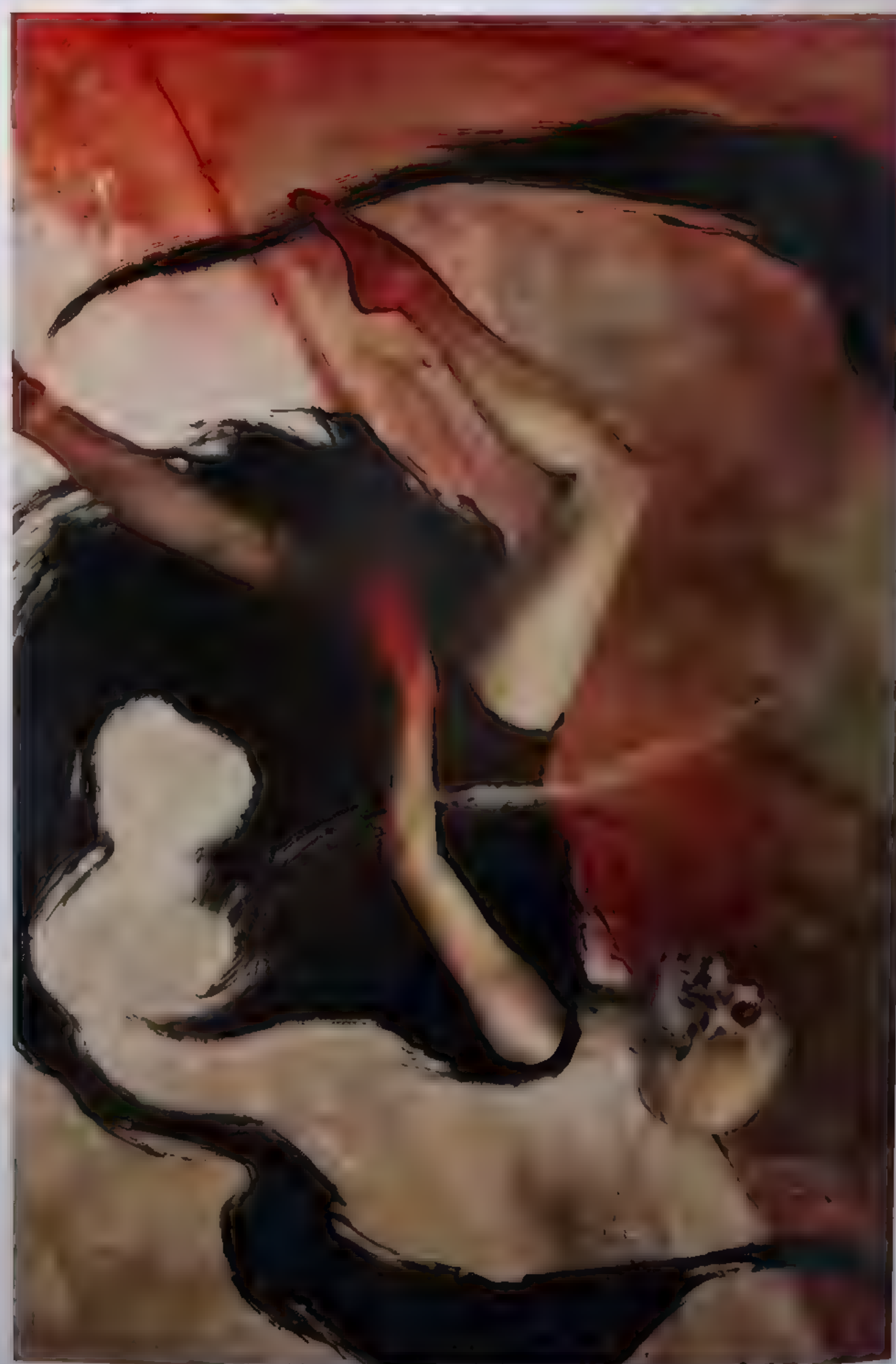
Laurie Lee Brom

Title: Conjuror Medium: Oil
Size: 24 x 36 in. Art Deco Gallery, Boston



Karla Ortiz

Title: Lilone Medium: Oil Size: 5 x 10 in.



Lauren K. Cannon

Title: Uzumaki Medium: Digital Size: 11 x 17 in.



John Howe

Title: The Raven 3—Raven Medium: Pencil on paper Size: 21 x 12 in. Art Director: John Howe



John Howe

Title: The Raven 2—Althea and the Raven Medium: Pencil on paper Size: 21 x 12 in. Art Director: John Howe



John Jude Palencar

Title: Ghost Punch Medium: Acrylic on cradled basswood panel Size: 36 x 48 in.



Jeremy Deveraturda

Title: Requiem Medium: Digital Size: 21 x 18 in.



Evan Monteiro

Oil, Acrylic, Watercolor, Ink, Paper, 12 x 18 in.



Sam Todhunter

Oil, Acrylic, Watercolor, Ink, Paper, 12 x 18 in.



Priscilla Kim

Oil, Acrylic, Watercolor, Ink, Paper, 12 x 18 in.



Omar Rayyan

Title: Spanish Mackerel Medium: Oil on canvas



Justin Gerard

Title: Just One Of Those Days Art Director: Annie Stegg Gerard



Julie Dillon

Title: Wicked Medium: Digital



Justin Gerard

The World's Most Beautiful Fantasy Artwork - A Dragon's Breath - 16 x 20 - Art Director: Anne Stagg Gerard



Ki "Gawki" Kline

Title: Gleaming Mantle Medium: Digital Size: 34 x 22 in.



Kevin Zamir Goeke

Title: Month Of Fear - Secrets Medium: Digital



Bill Mayer

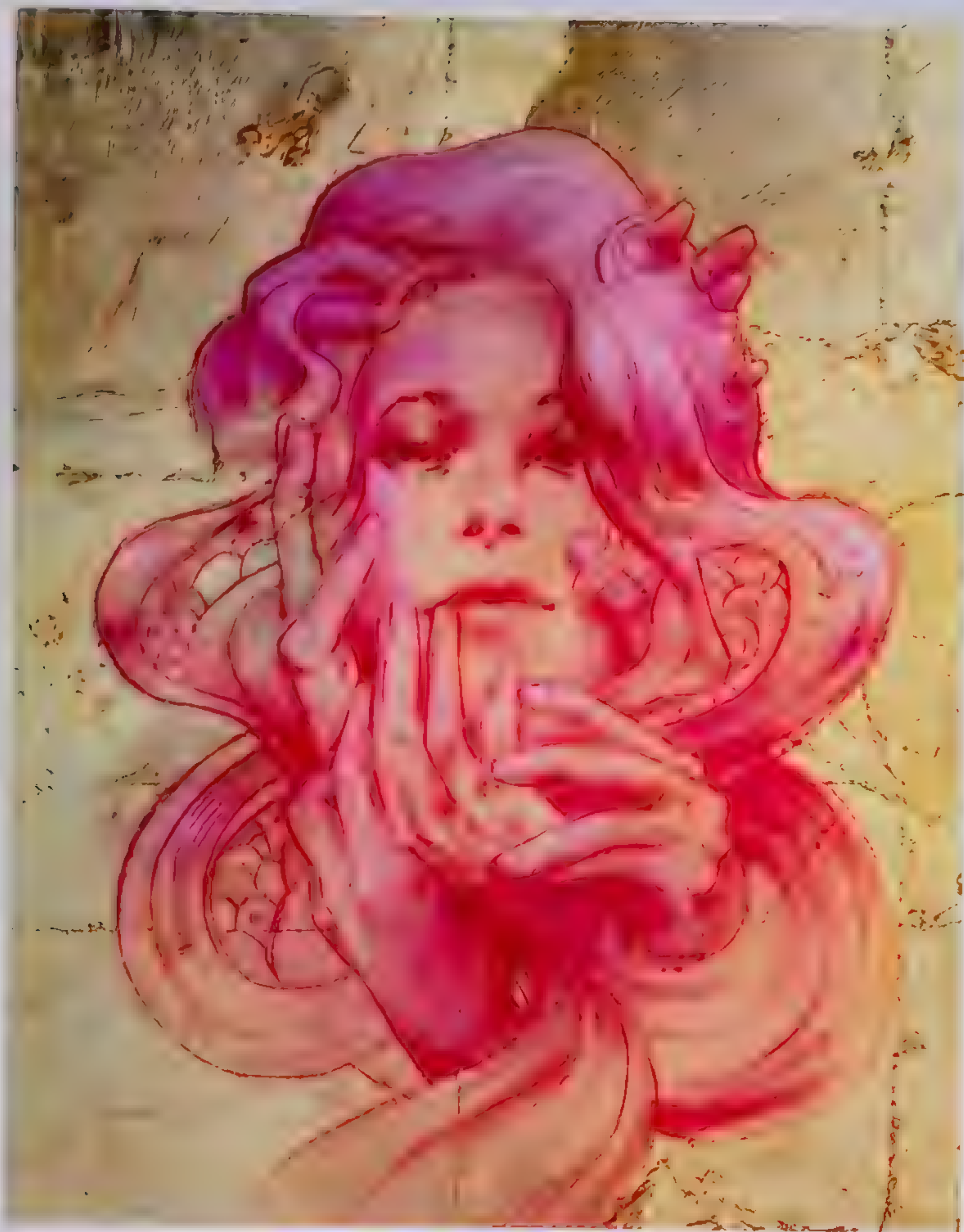
Title: Lacy Grey Medium: Gouache Size: 8 x 6 in.



Matteo Marjoram

Title: Waypoint Medium: Digital

M. Marjoram



Marc Scheff

Title: Venus Medium: Pencil, acrylic, resin, and gold leaf Size: 11 x 14 in.



Miranda Meeks

Title: Sanguine Medium: Digital Size: 11 x 14 in.



Pandora Young

*Title: The Yellow Wallpaper
Medium: Oil paint Size: 36 x 36 in*



Miranda Meeks

Title: December Medium: Digital Size: 12 x 16 in.



Noah Bradley

Title: To Feel the Edge of Heaven *Medium:* Digital *Size:* 31 x 13 in. *Client:* The Sin of Man



Noah Bradley

Title: Echoes of Another Life *Medium:* Digital *Size:* 31 x 13 in. *Client:* The Sin of Man



Paul Yates

Title: Silvertongue the Magnificent Medium: Digital Size: 12 x 10 in.



Gal Or

Title: Edge of the Ocean Medium: Digital



Richard Pellegrino

Title: Venkman Medium: Acrylic gouache on panel Size: 10 x 12



Richard Hescox

Title: Meriem of the Jungle Medium: Oil on panel Size: 10 x 12



Reiko Murakami

*Title: January
Medium: Digital
Size: 13 x 18 In.*



Adi Juhasz

Title: Dungeon Guide Medium: Digital Size: 9 x 19 in.



Joe Dragunas

*Title: Sir Death the Infinite Medium: Acrylic ink and crowquill Size: 11 x 17 in.
Art Director: J.M. Dragunas*



Rob Rey

Title: Wonderment Medium: Oil Size: 12 x 16 in



Rob Rey

Title: Bioluminescence IV Medium: Oil Size: 24 x 18 in.



Sean Andrew Murray

Title: Street Scene Medium: Oil Size: 24 x 40 in.



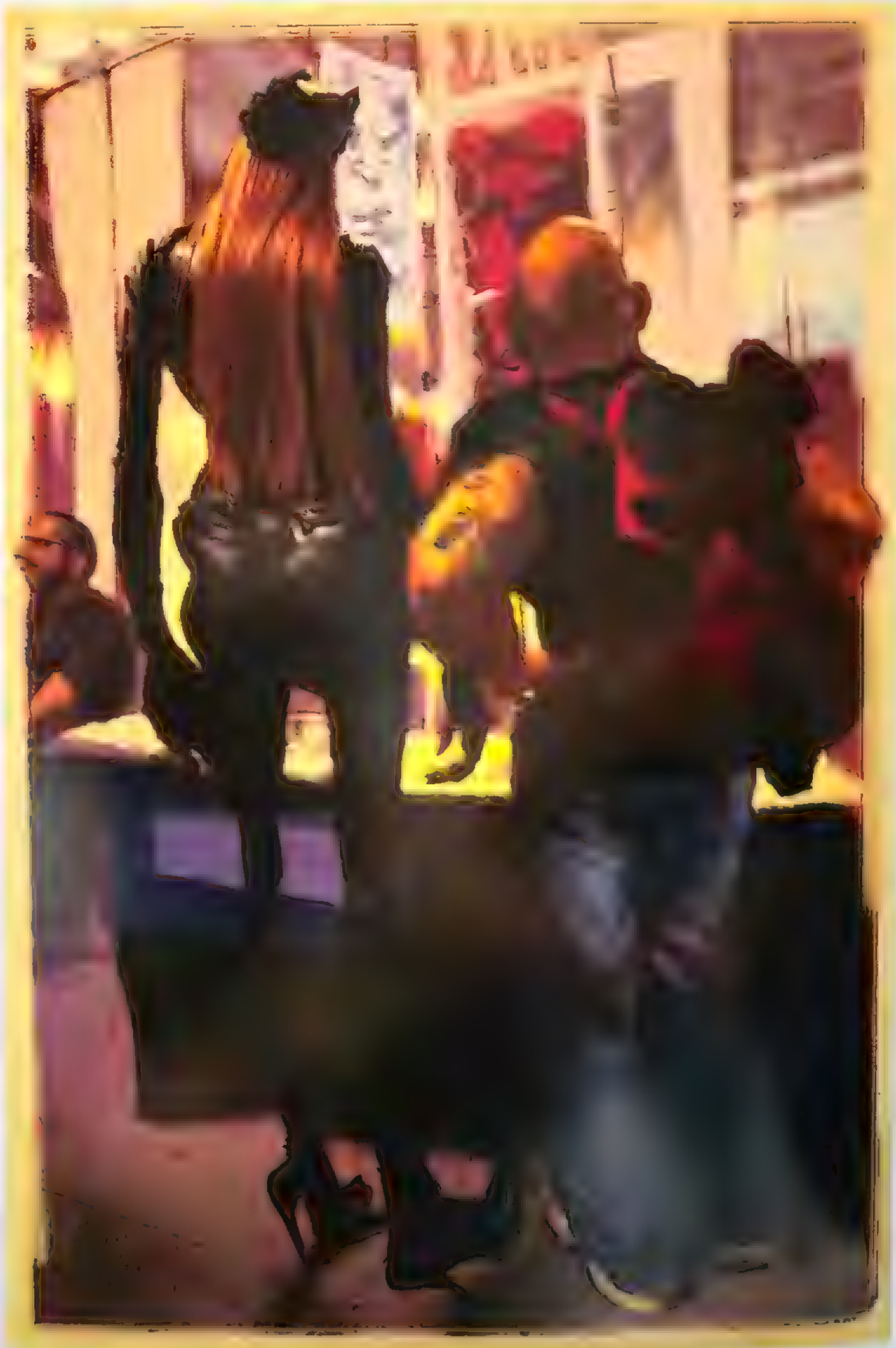
Scott Kirschner

Title: Soul Puncture Medium: Oil Size: 28 x 12 in. Client: Arch Enemy Arts



Tanner Griepentrog

Title: Frankenstein Medium: Digital Size: 18 x 24 in.



Thomas Fluharty

Title: Batgurl and Hellboy: A Day in the Life at the NYC Comic Con 2016
Medium: Digital Size: 18 x 24 in.



Scott Kirschner

Title: The Eye Witness Medium: O.I. Size: 11 x 14 75 in Client: Arch Enemy Arts



Tiffany Turrill

Title: Bladud's Fall Medium: Pencil and digital Size: 9 x 12 in.



Tiffany Turrill

Title: The Dragonslayer Medium: Pencil and digital Size: 9 x 12 in.



Tran Nguyen

Title: Rebirth Medium: Acrylic and colored pencil on paper Size: 16 x 20 in.



Steven Russell Black

*Title: Mariposa Medium: Oil on birch panel Size: 11 x 14 in.
Client: Every Day Original Art Director: Marc Scheff*



Scott M. Fischer

*Title: Copper X Medium: Oil on hand engraved copper
Size: 5.75 x 10.5 in. Client: Scott M Fischer Gallery Art Director: Teresa Fischer*



Vincent Nappi III
Title: Aftermath Medium: Digital



Vivienne To
Title: Arctic Fox Huddle Medium: Digital



Travis Lewis
Title: Kingfisher Medium: Graphite Size: 7 x 10 in. Client: Every Day Original



Vincent Nappi III
Title: Hungry Ghosts Medium: Digital



Zachary Montoya

Medium: Digital Size: 11 x 12 in.



Lindsey Look

Title: Transience Medium: Oil on board Size: 10 x 14 in.



Waiji Choo

Title: Forbidden Island Medium: Digital Size: 19 x 8 in.



Cristina Bencina

Title: Fire Medium: Acrylic, acrylic gouache, and digital



Tom Herzberg

Title: Corsairs Medium: Acrylic on paper Size: 22 x 19 in.



Tom Herzberg

*Title: Outliers
Medium: Acrylic on gesso board
Size: 18 x 24 in.*



Lisa L. Cyr

Title: Luna Medium: Mixed media on cradled panel Size: 8 x 19.5 x 1.75 in.



Bryan Holland

Title: Totem Medium: Digital Size: 16 x 9.5 in.



Chris Tulloch McCabe

Title: Meta Lupus Medium: Digital Size: 211 x 127 cm.



Petar Meseldžija

Title: Prince Marko and the Dragon Medium: Oil on wood Size: 90 x 63 cm. Client: Alberto Giavoni



Petar Meseldžija

Title: St. George Medium Oil on wood Size: 63 x 50 cm. Client: Jurica Saravanja



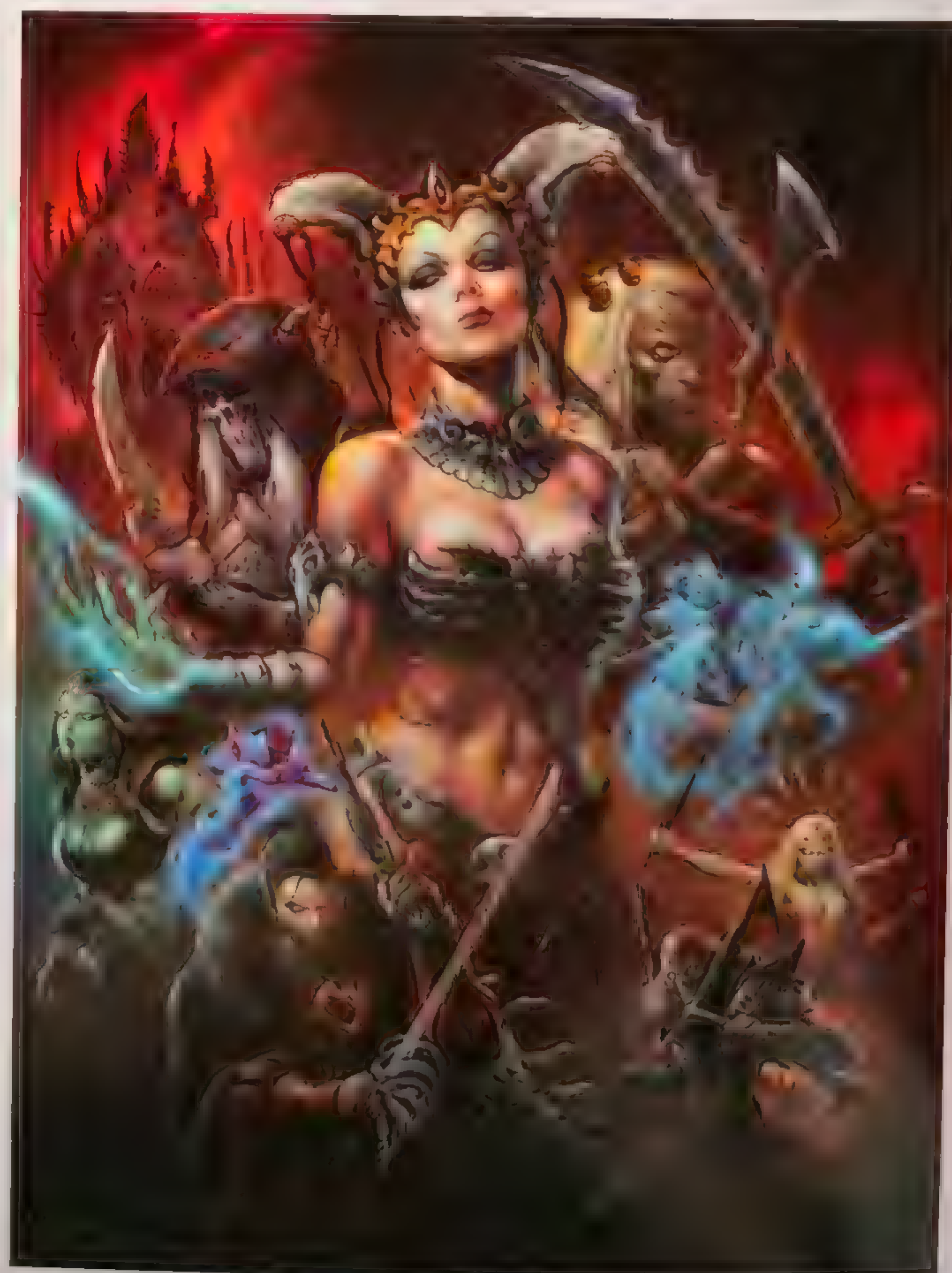
Michael Reedy

Title: But Prettier Than Ever Medium: Mixed media on paper Size: 39 x 48 in.



Bastien Lecouffe Deharme

Title: Lucifer Medium: Digital



Alex Horley

*Title: "Flesh" Court of the Dead Flesh Medium: Acrylic and oil
Size: 18 x 24 in. Designer/Photographer: Alex Horley
Client: Sideshow Collectibles Art Director: Tom Gilliland and Ricky Lovas*



Michael Reedy

Title: Dust & Moonshine Medium: Mixed media on paper Size: 50 x 57 in



Shaun Tan

Title: A Bear and Her Lawyer Medium: Oil on Canvas Size: 150 x 100 cm.



Matthew Stewart

Title: In the Lair of the Red Dragon Medium: Oil on panel Size: 36 x 48 in. Client: Private commission



Andy Brase

Title: Charon: Gatekeeper of the Ruin Medium: Pencil and Ink
Size: 11 x 14 in. Client: Andy Brase / Z

BRASE



Roberto Ribeiro Padula

Title: Brothers Medium: Digital
Size: 14.5 x 17.5 in.



Allen Douglas

Title: Red Hot Chili Medium: Acrylic on board Size: 5 x 7 in.



Allen Douglas

Title: See the Germ Medium: Acrylic on board Size: 11 x 14 in.



Allen Douglas

Title: Imperial Artifact Medium: Acrylic on board



Allen Douglas

Title: Ashfall Medium: Oil on panel Size: 20 x 18 in



Stephen Hickman

Title: Rapture of the Deep Medium: Oil color Size: 24 x 24 in.



Stephen Hickman

Title: Sphinx Archer Medium: Oil color Size: 14 x 18 in.



Stephanie Law

Title: Phoenix: Regeneration Medium: Watercolor, ink, and gold leaf Size: 10 x 10 in.



Donato Giancola

Title: The Teeth of Scatha Medium: Oil on panel Size: 24 x 30 in.



Donato Giancola

Title: Shaman-Water Medium: Oil on panel Size: 24 x 30 in.



Matthew Stewart

Title: The Shaman-Water Medium: Oil on panel Size: 24 x 32 in.



Rebecca Yanovskaya

Title: Death Dealer Medium: Ballpoint pen and 22K gold leaf Size: 6 x 8 in



Ed Binkley

Title: The Begotten Medium: Digital Size: 16 x 12 in.



Ed Binkley

Title: Ancestor Medium: Digital Size: 5 x 2 in.



Ed Binkley

Title: The Huorns Medium: Digital Size: 30 x 24 in.
Client: Mazza Museum Art Director: Dan Chudzinski



Michael Whelan

Blinder, Medium, Acrylic on paper, Size: 6 x 9 in. Credit: Stephen R. Cox

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SPECTRUM 25

CALL FOR ENTRIES OCT. 16, 2017 TO Jan. 25, 2018

For twenty-five years the *Spectrum* annual has been a showcase for the best and brightest creators of fantastic art from around the globe: it serves as an invaluable resource book for art directors, art buyers, publishers, and agents world-wide. Hundreds of copies are sent out gratis with the intent of generating additional work and exposure for the artists selected for inclusion in the annual. The circulation of *Spectrum* far exceeds those of other annuals and resource books; we deliberately maintain a price that makes it affordable for every budget. Our purpose and singular agenda is the promotion of the art and artists. We believe that *Spectrum* functions as a cost-efficient promotional forum and provides a bridge between creator, client, and aficionado as well.

Spectrum is all about facilitating opportunities for creators, about growing the audience for imaginative work in all its forms, without pretension and without prejudice.

The *Spectrum* 25 jury members include Tyler Jacobson, Tran Nguyen, Karla Ortiz, Colin and Kristine Poole, and Chuck Pyle. The Call for Entries poster this year is by Scott Gustafson. To learn more about *Spectrum* and for information about the Call for Entries, please visit our website at spectrumfantasticart.com.

Artwork: "The Gargoyle Keeper" pencil preliminary (detail) and color study for the *Spectrum* 25 Call for Entries poster by Scott Gustafson.



The best-selling *Spectrum* series—often imitated but never equaled—continues with this lavishly produced 24th annual. *Spectrum* is the premier showcase for imaginative fantastic arts in the book, comic, film, horror, illustration, sculpture, conceptual art, fine art and video-game genres. With exceptional images by extraordinary creators, this elegant, full-color collection showcases an international cadre of creators working in every style and medium—both traditional and digital. This volume features over 500 works by more than 300 diverse visionaries, including Julie Bell, Brom, Rovina Cai, Terry Dodson, Cory Godbey, J. Anthony Kosar, Anita Kunz, Dave McKean, Tran Nguyen, Karla Ortiz, David Palumbo, Forest Rogers, Dan dos Santos, and Allen Williams. *Spectrum* 24 continues the freshness and excellence that was established twenty-four years ago.

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Front cover art "Selvala's Beastmaster" by Iain McCaig
Back cover art "Dragons" by Emily Chen



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